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ABSTRACT

This resource guide describes a career guidance program designed to encourage potential junior high school dropouts from New York City to remain in school and pursue a curriculum aimed at preparing them for work. The guide is divided into seven units: "What Do We Know?" discusses diagnosis of the strengths and weaknesses of each pupil in the areas of reading, writing, spelling, and speech; "What Are We Guys Doing Here?" contains an eight-week unit designed to correct the impression that career guidance is a "dumb" class; "In the Drivers Seat" is designed to show the necessity for physical and mental control, timing, space-sense, and emotional stability; "Making It" presents the experience and preparation for working by studying job applications, interviews, and want ads in a literature class; "Watch Me Handle the World" develops an awareness in the pupil of his power to effect change in his environment; "Trips Through Our Town" stresses ideas, places and language arts experiences through map reading, letter writing, and following directions; and "The Career Guidance Newspaper" instructs students in the skills necessary to write and publish a newspaper. (RB)

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RESOURCE MATERIAL FOR TEACHERS

Language Arts

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CAREER
GUIDANCE
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Language Arts

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FOREWORD

Language is a pivotal skill. Upon it turns man's exploration of his inner being, his immediate world, the distant universe, and the ultimate reaches of imagination's creation.

Language is a crucial skill. With it man shapes his image of himself and his concept of the world. He orders and molds his environment through words. He effects change through communication.

The Career Guidance pupil has created a language to shape and order his world. It is a private language created to foster those universal human values of hope, joy, and pride amid the destructive forces of a deprived environment.

We must build upon this unique language through the power of literature and the creativity of writing so that the Career Guidance pupil may experience the full scope and depth of our native tongue; so that he may use his linguistic power to overcome and alleviate the conditions of environmental deprivation. To these ends, this manual addresses itself.

Joseph O. Loretan

Deputy Superintendent of Schools

July, 1966

THE CAREER GUIDANCE PROGRAM

The Career Guidance Program grew out of a deep concern on the part of the Junior High School Division for the many pupils who were over-age, frustrated, retarded in most school subjects, and indifferent to education. The typical pupil in this group has a poor self-image, few or no aspirations either academic or vocational, and is biding his time until he can drop out of school.

During the school year 1957-1958, Dr. Joseph O. Loretan, Deputy Superintendent of Instruction and Curriculum Division*, and Dr. Morris Krugman, Associate Superintendent of the Division of Child Welfare **, and five selected and interested principals worked on a plan and structure to create a program for these potential dropouts. In September 1958, six classes were organized in the 7th, 8th and 9th grades of five junior high schools. It was hoped that with specialized and intensive guidance and a curriculum centered around the world of work these pupils would remain in school and be infused with a desire to set higher educational goals for themselves.

In each of these schools a teacher was designated curriculum coordinator to work with the other teachers of these experimental classes to prepare special materials. Most of the schools used the core approach. A job area was chosen as the center of learning, e.g., Garment Trades, Food Handling, etc. All instruction in the various subject areas served to develop and to extend the learnings connected with the particular job area chosen. In September 1960, the Junior High School Division appointed a Job-Placement Supervisor to provide part-time employment for youngsters who wanted to earn money while in school.

This experiment was expanded to include a total of twenty-four junior high schools in September 1962 and thirty junior high schools in February 1963. The program now was organized in the 9th grade, since this was the terminal year of the junior high school and it was at this time that young people had to make a serious decision: Should they go on to high school or should they go to work? Therefore, a concentrated effort had to be made at this point to raise their educational and vocational aspirations if these pupils were to be motivated to seek higher learning. The program was introduced into the junior high schools that requested it. It comprised a unit of three classes, each with a maximum register of fifteen pupils. A full-time advisor was assigned in each school to meet with each class for group guidance twice a week and with every pupil individually at least once a week. An industrial arts teacher was also assigned full-time to instruct the pupils in pre-vocational and avocational skills.

---

* formerly Associate Supt. J.H.S. Div.
** now retired

Three years of experimentation and a study of similar programs throughout the nation showed that a new teaching approach was essential in every subject area, if these youngsters were to be rehabilitated and redirected. Adaptations or "watered-down" versions of the traditional curriculum without a modified approach presented learning situations which were only too familiar and were filled with the failures and frustrations of the past. It was also evident that once these pupils had spent some time in a Career Guidance class they began indicating that they no longer wanted to go to work; they now wanted to prepare themselves for high school.

Thus, in February 1963, a team of specialists in each of the curriculum areas began to work on specially-designed teaching guides in guidance and job placement, language arts, speech, social studies, science, mathematics and industrial arts. To prepare these guides the curriculum specialists visited each of the schools that had been in the Career Guidance Program from two to five years and studied the teacher-prepared materials in use, observed and conferred with the pupils in the classes, and interviewed the teachers and supervisors-to become oriented with the pupils' backgrounds, aspirations, cultures, interests, and needs. Workshop committees composed of teachers, advisors, and assistant principals were organized to work with each curriculum specialist. As the teaching material was developed it was tried out experimentally in selected schools and evaluated.

By September 1963, teaching guides in seven subject areas were made available in mimeograph form to all the schools in the program. The subject matter developed departed largely from the job-centered themes and concentrated on the skills and subject matter necessary for further study in high school; less on theory and more on the functional and manipulative aspects of each subject area so as to present the pupils with true-to-life problems and situations. Beginning September 1963, the area of Office Practice was included to equip the pupils with immediate saleable skills for obtaining part-time jobs and to motivate them toward further vocational work in high school.

Through a continuous program of evaluation by teachers, supervisors, and curriculum consultants, the teaching guides were revised and extended and the present series evolved: Guidance and Job Placement, Language Arts, Mathematics, Social Studies I, Social Studies II, Social Studies III, Speech, Science, Industrial Arts, and Office Practice.

In September 1965, with the reorganization of the schools in New York City, the 8th grade became the terminal grade in some junior high schools. Thus, the Career Guidance Program was placed in the 8th grade of seventeen of these schools. At present there is a total of fifty-two schools in the Career Guidance Program.

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- ACKNOWLEDGMENTS -

This resource guide was prepared under the general direction of Max Rubinstein*, Assistant Superintendent, Junior High School Division, with the cooperation of Martha R. Finkler**, Acting Associate Superintendent, Junior High School Division. Irving Anker, appointed staff superintendent in February, 1966, Office of Junior High Schools, has encouraged this project with his deep interest and cooperation.

Gida Cavicchia, Coordinator of the Career Guidance Program, served as project director with the cooperation of Mrs. Willia Peace, Coordinator of Pupil Personnel of the Career Guidance Program.

An original outline of unit plans was created in 1964 by Harold Minsky, Reading Consultant***, with contributions from Anita Dore, Junior High School Division Language Arts Coordinator, and Elba Winkler, English teacher assigned to the Bureau of Curriculum Research.

In the summer of 1965, the original outline was revised and expanded by Domenica Paterno, English teacher assigned to the Junior High School Division. To this revision materials and ideas were contributed by the following teachers:

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Domenica Paterno planned, organized and created the design of the units, and directed the writing of this present form of the guide.

Edith Novod, J-44, M. contributed to the over-all planning and production, and wrote the original material for two units, Watch Me Handle the World and Trips through Our Town.

Marta Ramirez, J-71, M., wrote the unit, What Are We Guys Doing Here? Marjorie Drobkin, English teacher assigned to the Bureau of Curriculum Research, contributed further ideas and writing.

James Doyle, J-13, M., wrote the unit, In the Driver's Seat, assisted by Elba Winkler and Frank Brown, J-52, M.

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Harold Minsky, P-174, K., wrote the unit, Making It.

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Elena Lucchini designed the cover and cooperated with Edith Novod to prepare the illustrations.

Maurice Basseches, Editor, had over-all responsibility for design and production.

INTRODUCTION

The Career Guidance Pupil

The career Guidance pupil brings to the language arts classroom a life experience rich in meaningful incidents, attitudes and concepts. He has had a range of maturing experiences: a sobering (if not shattering) taste of failure in school, a recognition, either conscious or unconscious, of the injustice of his socio-economic position. To cope with environmental deprivations he has developed the ability to live with huge, sometimes unsolvable, problems. He has established his identity in the face of constant derogatory factors. He lives by a strong sense of values and a conscious moral code, self-developed, intrinsic to his way of life. He has created a unique culture out of such raw materials as the street, the slum, his needs and hopes, his people, his past. All these factors should be considered when the language arts teacher chooses reading matter, plans unit themes, creates topics for writing or discussion.

Out of his values and experiences, the Career Guidance pupil presents the language arts teacher with certain learning sets and linguistic abilites. He will grasp the abstract more readily if it is presented through the concrete. He is motoric, visual and manipulative in his approach rather than verbal, oral and conceptual.[1] However, in his use of language, the Career Guidance pupil may well exhibit the richness of simile and analogy, characteristic of slang, and the inventive word power ('bop' meaning to fight, 'bread' meaning money, etc.) characteristic of gang language.[2] He will respond and express himself best in spontaneous,unstructured situations. He is rich in descriptive words; poor in the use of verbs. He understands more language than he uses.[3]

The Language Arts Approach

How then, can we best utilize the methods and materials of language arts to capitalize upon the Career Guidance pupil's assets and to cope with his deficiencies?

Through the skillful choice of literary materials, the Career Guidance pupil should become aware that people from his racial or ethnic background are authors of or characters in good literature. He should be presented with many realistic characters from whom he can form, strengthen or rehabilitate his own self-image. Recognizable problems should be described with solutions varying so that he can use problem-solving techniques to form his own judgment.

His reading skills should emphasize the practical: to read effectively in everyday situations (signs, labels, directions, etc.); to read technical matter with understanding (trade books, job specifications, manuals of instruction, etc.). Yet the humanistic reading skills of reacting and appreciating literature should not be neglected.

In writing he should receive: the opportunity to write freely with few restrictions of formal structure and correctness of language; the opportunity to use the depth and range of his own imagination to create stories, poems, plays; the skills to write clear prose for everyday forms, such as letters, applications, etc.

Lastly, in oral expression, the Career Guidance pupil should experience both practical and appreciational forms. To make him experience literature rather than to listen to it, the Career Guidance pupil should be encouraged to read aloud prose and poetry. He should act out stories, role-play characters, and create new characters and situations. Of practical skills he should learn those of everyday courtesy (introductions, telephoning); and those needed on the job (interviewing, taking and giving verbal orders, business telephoning). The pupil should become aware of the levels of speech usage, the formal and informal dialects, and their appropriate use.

Materials and Methods

Reading materials selected should largely reflect the pupil's age, sex role, urban environment, life experiences, values, social and ethnic background. Although they can be of fairly simple sentence structure, they should be of several reading levels from easy to fairly difficult, and of various literary type: poetry, plays, stories, biographies.

Methods are based on the particular perceptual sets of the disadvantaged child. Through the use of audio-visual aids, the abstract is presented in concrete terms. Also through the use of audio-visual aids, common experiences are created in the classroom for a group, spontaneous reaction. Role-playing releases the energy and tension created by unsolved problems and misdirected aggression, channeling them into revitalizing classroom experiences. The use of worksheets creates a quieting and structured atmosphere to counteract the noisy chaos of city environment. The drawing upon the pupil's talent for singing, song-writing, pigeon-raising, etc. bolsters his sense of self-worth, integrates all creativity into the need for the skillful use of language, and uses the motoric approach to the attainment of language skills.

1. Riessman, Frank, The Culturally Deprived Child, New York: Harper & Row, Publishers, 1962, pp. 66-73.
2. Murray, Walter, from a personal communication referred to in The Culturally Deprived Child, p.75.
3. Mimeographed report from the Institute for Developmental Studies, Department of Psychiatry, New York Medical College.

HOW TO USE THIS GUIDE

This teacher's resource guide contains:

- an introduction explaining the purpose of the Career Guidance Language Arts Program
- unit plans for seven units, timed to cover one school year
- detailed daily lesson plans for five units outlining sequence of procedures for teaching all readings and skills
- all the readings required in the five units
- detailed forms of all worksheets, visual aids, etc. to be used in the lessons
- a listing of the minimum essential skills to be acquired by the Career Guidance pupil

Each unit was created by:

- choosing a theme which is relevant, interesting and meaningful to the pupil
- choosing literary readings (stories, poetry, plays, biographies) which reveal the theme and allow for an exploration of its facets
- integrating the activities of reading, writing, oral expression into the theme exploration
- teaching those skills of language communication necessary for carrying out the unit's activities

The unit method is successful because it:

- makes the study of language arts meaningful to the pupil
- integrates the many fields of language arts into a comprehensible unit of work
- allows for an exploration of a facet of the human condition, a skill essential to true literary appreciation
- allows for the inductive approach essential to teaching the deprived

Here follows a concise description of each unit:

Unit One: Diagnostic

After Eight Years, What Do We Know?

- a three-week unit using tests to diagnose the strengths and weaknesses of each pupil in the areas of reading, writing, spelling, and speech

Unit Two: Orientation

What Are We "Crazy Guys" Doing Here?

- an eight-week unit designed to correct the impression that Career Guidance is a "dumb" class
- biographies of famous people (Floyd Patterson, Einstein, etc.), who could have qualified for a Career Guidance class, are read and discussed
- first attempts at reading, writing, and reciting are made

Unit Three: Establishing Controls

In the Driver's Seat

- an eight-week unit designed to show the necessity for physical and mental controls, timing, space-sense, emotional balance (keeping your 'cool') in perilous situations
- worksheets stress the skill of reading road and street signs; the meaning of symbols; the concept of translating symbols into language
- forms for driver's license, learner's permit, etc. are the practical writing activities
- advertising facts and fallacies are discerned

Unit Four: Work

Making It

- an eight-week unit designed to present the experience of working through literature (responsibility, co-workers, being fired, changing jobs)
- the practical skills for success on-the job: interview, job application, want ads, etc., are presented

Unit Five: Community Action

Watch Me Handle The World

- an eight-week unit designed to develop an awareness in the pupil of his power to effect change in his environment
- practical skills, such as: letter writing, speech making, petitioning, interviewing, are stressed
- literature, stressing the power of cooperative effort (an Aesop's Fable, President Kennedy's Inaugural Address) are read

Unit Six: An On-Going Activities Unit

Trips Through Our Town

- ideas, places, to go to enrich the language arts experience
- skills of map reading, letter writing, thank you notes, following directions are stressed

Unit Seven: An On-Going Activities Unit

The Career Guidance Newspaper

- skills to write and run a newspaper
- fosters attitudes to uplift the image of the Career Guidance pupil in his school
- draws upon the total Career Guidance experience for news material

You should be aware that:

- No lesson plan can perfectly fit into the forty-minute period for each class. Speed and ability vary. Therefore, be aware that you may wish to break a lesson into two periods, or combine two lessons into one period, or any variation thereof.

- Each unit is exclusive but the best teaching and learning will result if each unit is taken in the order given.

- You will find a list of Minimum Essential Skills (p.296) useful for lesson planning and developing other units.

- Eight periods of language arts per week are allotted to the Career Guidance pupil. They are scheduled as follows:
  3 periods for Language Arts
  4 periods for Corrective Reading
  1 period for Speech
  This resource guide is designed to cover the three language arts periods only.

- The source most accessible to the teacher is given for literary selections.

- Read through the full manual. Then, before you begin each unit, re-read it carefully, making note of any materials to be prepared, any visual aids to be obtained, and any pre-planning to be done.

- Your creativity and imagination should in no way be restricted by or held to to this manual's detailed plans. Revise, amend, delete, plan anew. Contributions of proven methods and materials by you, the concerned teachers, will help in the future revision of this experimental edition.

WHAT DO WE KNOW?

Lesson 1

Teacher Aims

To introduce the unit's theme
To provide an opportunity for gathering the unit's theme from literature

Student Aim

To find out how much I know and can do in language arts

Materials

"The Parable of the Eagle" by James Aggrey

Procedures	Skills
1. If this is the first time you are meeting the class, introduce yourself, write your name prominently on the board. Take the roll and ascertain the correct pronunciation of each name.	
2. Begin reading the "Parable of the Eagle" immediately to the class. Stop only if you sense the class is having difficulty following the story. At the end ask someone to retell it in his own words. Have other students contribute to the retelling if necessary.	
3. Establish the point of using this particular story: Although the story is about an eagle, how does it make a comment about human nature? (A man may think he is a chicken, i.e., weak and homely, when he truly is an eagle, i.e., noble, brave and strong.)	-- extends the literal meaning of a story -- grasps the theme of the story

4. Lead students to use language metaphorically:
   a. How many other ways can a man be described in animal terms?(quick as a rabbit, angry as a lion, hungry as a bear, etc.)

   -- recalls common metaphors

   b. Make up your own descriptions using animals you know. (hard as a cockroach, sad as a dog, soft as a cat, etc.)

   -- uses language metaphorically

5. Write the metaphors on the board and have students examine them. Establish the fact that animals may be used to describe human personality. Then ask the students to see the entire story as a metaphor:
   a. We have seen that an animal represents a type of man in this story. How can the story itself represent a human situation? (A parent keeping his son back until the other parent, a friend or a teacher shows him what he really can do; a teacher telling a student he is dumb until another teacher shows him he is not, etc.)

   -- extends the literal meaning of a story

   Note: The following question should use the impersonal noun "person" so that the students are not made to feel that each one's identity is being exposed.

   b. How can a person know whether he is a chicken or an eagle? (Someone may show him; he finds out on his own.)

   -- relates the story's theme to himself

6. As a conclusion to the lesson, tell the students that they are starting a unit which will show them whether they are eagles or chickens in the use of language. Write the unit's title on the board:

   What Do We Know?

   Explain that they will be taking tests to show them how well they know how to read, write, spell and speak.

Homework

One of the ways a person knows if he is an eagle or a chicken is the way he makes introductions. Ask students to be alert to notice any introductions that happen around them: in school, on the street, at home, on television programs. In an introduction

- What do people say?
- What do they do?

Students will report on and discuss introductions tomorrow.

What Do We Know?
Lesson 1

The Parable of the Eagle

by James Aggrey

A certain man went through a forest seeking any bird of interest he might find. He caught a young eagle, brought it home and put it among his fowls and ducks and turkeys, and gave it chickens' food to eat even though it was an eagle, the king of birds.

Five years later a naturalist came to see him and, after passing through his garden, said: 'That bird is an eagle, not a chicken.'

'Yes,' said its owner, 'but I have trained it to be a chicken. It is no longer an eagle, it is a chicken, even though it measures fifteen feet from tip to tip of its wings.'

'No,' said the naturalist, 'it is an eagle still: it has the heart of an eagle, and I will make it soar high up to the heavens.'

'No,' said the owner, 'it is a chicken, and it will never fly.'

They agreed to test it. The naturalist picked up the eagle, held it up, and said with great intensity: 'Eagle, thou art an eagle; thou dost belong to the sky and not to this earth; stretch forth thy wings and fly.'

The eagle turned this way and that, and then, looking down, saw the chickens eating their food, and down he jumped.

The owner said: 'I told you it was a chicken.'

"No,' said the naturalist, 'it is an eagle. Give it another chance to-morrow.'

So the next day he took it to the top of the house and said: 'Eagle, thou art an eagle; stretch forth thy wings and fly.' But again the eagle, seeing the chickens feeding, jumped down and fed with them.

Then the owner said: 'I told you it was a chicken.'

'No,' asserted the naturalist, 'it is an eagle, and it still has the heart of an eagle; only give it one more chance, and I will make it fly to-morrow.'

The next morning he rose early and took the eagle outside the city, away from the houses, to the foot of a high mountain. The sun was just rising, gilding the top of the mountain with gold, and every crag was glistening in the joy of that beautiful morning.

He picked up the eagle and said to it: 'Eagle, thou art an eagle;thou dost belong to the sky and not to this earth; stretch forth thy wings and fly!'

The eagle looked around and trembled as if new life were coming to it; but it did not fly. The naturalist then made it look straight at the sun. Suddenly it stretched out its wings and, with the screech of an eagle, it mounted higher and higher and never returned. It was an eagle, though it had been kept and tamed as a chicken!

My people of Africa, we were created in the image of God, but men have made us think that we are chickens, and we still think we are; but we are eagles. Stretch forth your wings and fly! Don't be content with the food of chickens!

WHAT DO WE KNOW?

Lesson 2

Teacher Aims

To teach the rules for formal and informal introductions
To provide practice in the various forms of introductions
To prepare the students to give an oral introduction of themselves

Student Aim

To learn how to give and receive introductions

Materials

- I. Pictures from magazines or stick figures drawn on the board of:
  - A. Two boys and a girl in a conversational grouping
  - B. A boy, his parents and a teacher, minister or other professional in a formal encounter
  - C. A boy seated beside a personnel manager's desk, being interviewed for a job
- II. Prepare a tape, or prepare students beforehand to perform three introductions:
  - A. A good, standard introduction in which one person introduces two others to each other
  - B. The same introduction as in #1 but ineptly done, with hesitations, slurrings, inaudibility, forgotten or mispronounced names, etc.
  - C. An introduction among three people who use informal, "cool", "beat" language or teen slang

Procedures	Skills
1. Ask the students to describe any introductions they may have witnessed since their last lesson:	
a. Who was introduced?	-- observes and recalls details from real life
b. Who performed the introduction?	
c. What was said?	
d. Were any gestures used?	

   c. Would it ever be correct to make that kind of an introduction? Why or why not? (Allow students to express both pro and con opinions: It is never correct to use slang; it is correct to use slang if you are with friends and everyone understands it.)

-- recognizes levels of language usage

6. Show students the three pictures described under Materials I. Ask,
   a. Of the three introductions, which form or style of introduction would you use for each picture? Why? (We hope students will choose the slang introduction for Picture A, and the formal style for Pictures B and C. However, accept all opinions that may be contrary but show logical reasoning.)

-- recognizes the appropriate oral usage for different situations

   b. Why did none choose the second introduction? (It is poorly done; does not communicate.)
   c. What, then, are some of the standards for a good introduction? (Accept all criteria elicited):

-- establishes criteria from examining given models

      (1) Speak clearly.
      (2) Don't mispronounce the names.
      (3) Speak loudly enough.
      (4) Use language everyone understands.
      (5) Use the formal and informal style in appropriate situations.
7. Have students look at Picture C, the boy on a job interview. Ask,
   a. What would this boy say to introduce himself in this situation?
   b. If you were to introduce yourself to your class, what would you say?

   Have several students introduce themselves. Copy on the board any key phrases:
      Their class: "I am in Career Guidance Class 9-204."
      Their address and age: "I am fifteen years old. I live at 115 Henry Street."
      An interest or hobby: "I like to fly pigeons."

Homework

Tell students they have made a good start towards composing a self-introduction. They are to compose and practice saying an introduction they will give in class tomorrow.

2. After the introductions have been described, tell the students that they will hear (or see, if the introductions are to be acted out by students) three recorded introductions. They are to listen carefully and be able to answer the following questions:
   a. What is said in each introduction?
   b. What differences are there among the three introductions?

-- listens with attention and comprehension

3. Write the questions on the board. Then play the recorded introductions (or have the students prepared beforehand, act them out) while students listen carefully.
4. After students have completed their listening, ask them to tell you what they heard (Question (a) in Step 2). Ask the students to describe the differences in the three introductions. The differences should be noted as:
   - the first introduction is a good standard one
   - the second is the same introduction as the first, except it is poorly done
   - the third is in a "special" kind of English, "beat" or teen slang

-recognizes difference in language usage

-- distinguishes between formal and informal usage

5. Establish with the students that language can be considered wrongly or badly used only when it does not communicate:
   a. Which of the three introductions did you not understand? Why? (The second introduction was hard to understand because it could not be heard, was mispronounced, etc.)
   b. Is the third slang introduction a good one? Why or why not? (Allow students to express both pro and con opinions: It is good because it is understandable ; it communicates; it is not good because it uses slang.)

-- evaluates models according to self-created criteria

WHAT DO WE KNOW?

Lesson 3

Teacher Aims

To provide students with the opportunity to introduce themselves
To provide the basis for peer evaluation of oral work
To diagnose speech errors to be corrected in the language arts classroom

Student Aim

To introduce myself to the class

Materials

If at all obtainable, use a tape recorder to tape each introduction

Note: During this entire lesson, have the Speech Checklist at hand. Be thoroughly familiar with the speech faults listed. Listen carefully to each student as he answers or gives his introduction. Then write his name next to those faults which apply.

Speech Checklist　　　　Class______ Date__________

Voice
- inaudible
- hoarse
- too high pitched
- too low pitched

Articulation
- slurs
- substitutes one sound for another
- omits sounds
- dentalization

Fluency
- vocabulary paucity
- monotonous intonation
- foreign intonation
- tempo too rapid
- tempo too slow

Note: The speech faults listed here are only those which the Language Arts teacher may attempt to correct in the language arts class. For the complete list consult Toward Better Speech Board of Education Curriculum Bulletin 1952-53 Series, Number 5.

Procedures

1. Have on the board a list of things with which students may be challenged to enlarge their introductions:
   Add your class
   your age
   your interest or hobby
   what makes you happy
   what makes you sad
   what makes you angry
   the deepest thing you believe in
   to your introduction.
2. Ask one or two students to give the introductions they prepared for homework. Have the class evaluate them. Use the board to list ways of improving them:
   a. How can this introduction be improved? Direct students' attention to the list. (See Procedure Step 1.)
   b. Would the introduction be more interesting if more facts were added? Why or why not?
   c. What other facts might you add to make a more interesting introduction? (Accept all valid suggestions.)
3. Have the class break up into groups of three or four. Have each student recite his introduction to his group as a dry run through. Have each group make brief suggestions to improve the introduction. Then call the class together and have each student recite his introduction to the class.
   Note: For each student's introduction have him stand. Listen with a critical ear and try to distinguish any major speech flaws. Note the student's name next to the flaw on the Speech Checklist.

Skills

-- contributes to class-composed oral composition

Homework

Have students bring in their notebooks, notepaper, pens, pencils and rulers for the next lesson.
Ask them to use the techniques for introducing oneself and for making introductions by practicing with peers and family members. They may try giving the same introduction using standard and slang language.

WHAT DO WE KNOW?

Lesson 4

Teacher Aims

To provide the opportunity for setting up the language arts notebook
To teach the note paper form for written work
To provide the opportunity for writing a short paragraph
To evaluate handwriting

Student Aim

To write out my introduction

Materials

The introductions tape-recorded in previous lesson (optional)

Procedures	Skills
1. Have students copy onto notepaper the form for written work given below. Go over each part, spelling out your name, the date, etc. as you progress. Margins and underlining may be done in red.	-- follows oral and written directions

---

1" Margin ½" Margin

(Name) (Date)
(Class) (Teacher)

__________ Skip a Space

Language Arts

__________ Skip a Space

Aim:

__________ Skip a Space

---

2. Tell students that they will write down the introductions they gave in the previous lesson. Have them write the Student Aim on their notepapers. If the introductions were taped, have them played while the class listens. Then have each student write down what he remembers of his own introduction. Or, he may choose to write an entirely new one.	-- composes short paragraphs of loosely related details

3. If the introductions were not tape recorded, or if the class cannot write a full introduction unaided, choose a student who made a good introduction yesterday. Have him repeat it. Ask for a volunteer to write the introduction on the board, or if students do not volunteer, copy it yourself.

-- writes simple paragraphs from dictation

4. When the paragraph on the board is completed , underline the phrases which will occur in each student's introduction:

   My name is
   I live at
   I am in Class
   I like to

   Erase all but the underlined phrases from the board. Call on one or two volunteers to fill in the spaces in the paragraph with their own data.

5. After the volunteers have been to the board, have the students write on their papers the title, My Introduction. Have them write their own introduction using those composed at the board as their model. Suggest to the students that they:
   - indent the beginning of the paragraph
   - capitalize intial words in sentences
   - place the period at the end of each sentence

   (Do not, however, attempt to teach these skills at this time.)

-- writes following a class-composed organization

6. Circulate and correct any errors. Volunteer to spell any word the students need.

Note: As you circulate make a note of those students who have illegible handwriting or cannot distinguish between script and printing. Provide them with copies of letter formations taken from Teaching Handwriting, Board of Education Curriculum Bulletin, 1960-61 Series, Number 3. Have them practice at home or during free moments during the language arts period.

Note: In this first writing attempt of the year, the students should be allowed to write freely, without the restraint of corrections or rules. Your purpose is to elicit as much writing as possible so that you may have a sufficient quantity to diagnose.

7. Collect the introductions at the end of the period. If some are incomplete tell students they will have further class time to complete them.

Homework

If necessary, students practice to improve their handwriting. Create a design to decorate their composition folder.

WHAT DO WE KNOW?

Lesson 5

Teacher Aims

To provide students with the opportunity to decorate composition folders
To initiate an understanding of the metaphorical use of language
To diagnose reading difficulties

Student Aim

To find out our reading ability

Materials

I. Composition folders
  - file folders or large envelopes
  - felt-tip markers, crayons, etc.
  - magazines with examples of trademarks, brand names, etc.

II. Reading
  Any reading text of graded reading matter such as:
  - The McCall-Crabbe Reading Series (several reading levels)
  - Teen-Age Tales Book A (third grade reading level)
  - Teen-Age Tales Book 5 (fifth to sixth grade reading level)

  Reading Comprehension Checklist

Procedures	Skills
1. Tell students that they will decorate their composition folders. Give them some suggestions that will require the use of language skills to complete:	
- Show them the lettering and designs used in advertising trademarks and brand names. Elicit how the design reflects the nature of the product. They may want to use their name or initials in a similar fashion.	-- understands the symbolic use of objects -- recognizes how form influences meaning
- Suggest that they decorate the folder with their favorite words, snatches of poems or song lyrics.	
-Allow students to suggest other design ideas.	

2. While the students work on their folders, call each to your desk for an informal reading test. *Note*: Since the record card lists the student's reading grade, and the reading teacher will diagnose each student's reading disbilities, the purpose of this test is to give you, the language arts teacher, a quick, approximate appraisal of each student's reading ability.
3. Have each student read one or one-and -a-half pages first silently, then aloud to you. While he reads, make note of his articulation, his ability to attack words and to respond to punctuation. If the student has severe disabilities, shorten the reading passage. If he is stumped on a word, tell him the word and allow him to read on.
4. After he has read, ask the student to retell you what he has read.This tests his general level of comprehension. Then ask him:
    - a factual question beginning with who, what, when, or where (to test comprehension of stated facts or details)
    - an inference question beginning with why, what kind of (to test comprehension of inferred detail)
    - the meaning of a particular word (to test word meaning and meaning in context)
5. From the students' answers note his particular reading disabilities on the checklist below.

Reading Comprehension Checklist Class___ Date____

After each error write the name of those students to whom the item applies

Does not comprehend:
- general meaning (main idea)
- details
- inferred meaning
- words in context

Approximate reading level:
- Third
- Fourth
- Fifth
- Sixth
- Seventh
- Eighth
- Ninth

Homework

Complete decorating the composition folders.

WHAT DO WE KNOW?

Lesson 6

Teacher Aims

To continue informal testing of students' reading
To provide the opportunity for free or silent reading

Student Aim

To read and work with a buddy

Materials

Reading texts listed in Lesson 5
Books, paperbacks, magazines for free reading
SRA Reading Laboratory
Copies of the Diagnostic Spelling
List from Lesson 9

Procedures	Skills
1. While you continue to test students individually in reading, provide the class with meaningful activities. Allow students to select from a class library of books, paperbacks and magazines. Couple each poor-reading student with one who is able. Have them read to each other.	-- increases reading ability
2. Or, if an SRA Reading Laboratory is available, train several students to monitor it. Have the class use it this period while you continue testing.	
3. You may also hand out copies of the Diagnostic Spelling List (see Lesson 9) and have each student study and test himself in preparation for the diagnostic spelling test. Students may also study and test themselves in pairs.	
4. Complete the reading test in this period. Tell students they will know the results of all their diagnostic tests at the end of the unit.	

Homework

Have students study for the spelling test or continue their free reading at home.

WHAT DO WE KNOW?

Lesson 7

Teacher Aims

To have students read and appreciate a short story
To discuss the story's meaning and its implications to real life

Student Aim

To read and discuss the short story, "The Wise and the Weak."

Materials

Short story, "The Wise and the Weak" by Philip Aponte. Available in *Vanguard*, Pooley et. al., Scott, Foresman, pp. 36-40.

Procedures	Skills
1. Begin reading the short story. Since this is a simply-written story, you may want the able readers to read it aloud while the others follow along. Or begin the reading yourself and have the students read the simpler passages. Even in a class of poor readers, attempt to have several brief passages read aloud.	-- establishes an acceptable sentence pattern through reading aloud
2. When the story is completed ask the students:	
a. Does this story sound very real to you? Why or why not? (Since the story is close to their own experience, students should recognize and respond to the realism of character, action, motivation, and setting.)	-- recognizes and evaluates the realism of a story
b. What was Phil's reaction to the challenge of playing "Tarzan?"	-- understands the story action
c. How would another person have reacted to the challenge?	-- imagines other course of action
d. Do you think Phil was right or wrong in accepting the challenge? Why?	-- develops moral values through reading

e. In this unit we are trying to find out what we know. What did Phil find out about himself at the end of the story?

f. The title of the story is "The Wise and the Weak." Who in the story is wise? Who is weak? Have students quote from the story to prove their answers.

Homework

Students will act out parts of the story. Tell them to read over the story, in particular the dialogue, practice how the dialogue should be read and what actions to be included.

What Do We Know?
Lesson 7

The Wise and the Weak

I was new in the neighborhood. I had just moved from the Lower West to the Lower East Side. Not much of a change! They were both dumps. I hated moving from the place I was brought up in, the place where all my friends lived. I had to start all over again making new friends. Days passed and still I had no friends. Sure there were boys, but none would talk to me, and when I tried talking to them, they would just turn and walk away.

About ten days of doing absolutely nothing, I decided to do something lest I go crazy. One evening after supper I went downstairs and ran across a guy sitting on the stoop. I walked up to him and said, "Hello."

"Hiya," was his reply. He started walking away. I grabbed him by his arm and asked, "Why are you walking away?"

He looked at me, then at my hand on his arm. With a wise grin on his face, he said, "You'd better get your hand off, Sonny. You're wrinkling the skin."

I released my grip. He looked at me sarcastically and said,"Better watch that, Son, or next time I might get rough with you."

I returned his sarcasm, answering, "Would you care to try?"

Flying fists, scratching fingernails, feet dancing on a human floor. I was getting the better of it. He went down. He got up. Down, up, down, up, like the continuous beat of a drum. I pushed him on his way and he staggered down the street. A smile ran across my lips. I walked down to the candy store to celebrate by buying a soda.

It was getting dark. Since I had had enough excitement for one day, I decided to go home. I walked slowly at first. Then realizing it was rapidly getting dark, I increased my speed. I wasn't taking any chances. I opened the door to the hallway and started climbing the stairs.

"Hey you, Sonny." I turned around. It was him again, the big would-be tough guy.

"What the heck do you want?" I asked.

"Nothing. I just wanted to meet you and make friends."

Friends. The word seemed to scare me. Yet I had to have some friends. I walked down. He extended his hand. It missed my hand but not my stomach. Another hand, not to mine but to my face. This time I went down. I got up determined to teach this "big wheel" a lesson. But now, instead of one, there were six. This time I was the one who was going up and down, and I didn't like it. It wasn't long before it was over - for me, anyway. My lips were swollen, my eye was shut, my nose was bleeding. I hesitated, feeling for the other injuries, fearing they had relieved me of some of my valuables. A hand came down to help me. I was still away from it all. I got up and was about to say thanks. Yeah, it was him again, the "big tough guy." But this time I was in no mood - or rather, no condition - to fight.

"Come on, let's you and me go down to Vito's," he said.

"Vito's?"

"Yeah, the candy store."

"Oh, yeah, sure. Let's go."

We walked down and sat in one of the booths and started talking. I told him my life history and he told me his. His name was Ron. Nice name for a not-so-nice guy. He came to the point.

"Phil, how would you like to join our club?"

"Yeah, sure," I answered. "Why not?"

"First, you'll have to prove you're an able member. You'll have to prove that you're efficient, useful."

"Efficient? Useful? I landed you, didn't I?"

"Yes, but you'll have to do much more than that. Well?"

"Yeah. Okay, what's my assignment?"

"Meet me tomorrow, here at Vito's, at, let's say about seven."

I went back home, entered through the back door, fixed my battered profile, and went to sleep. Nobody was home when I woke up the next morning. The day went slowly. I hadn't seen Ron all day. I hoped he wasn't joking. At six I went up and got my supper. At seven I was at Vito's. Ron hadn't arrived yet. I kept wondering what I was to do. I ordered a small Coke and waited for Ron. Five after seven. Then ten after, fifteen, twenty after. He'll never come, I thought.

I finished drinking the Coke and was ready to leave when the door to Vito's opened. Ron came walking in, looked around, saw me. He walked over, sat down opposite me, lit a cigarette, inhaled, and let the smoke come slowly out of his nose and mouth. He was mysterious, and I was jumpy. Maybe I've made a mistake, letting him think I'm bad and bold, I thought. I've never gotten in trouble before, and I wouldn't want to. I'd better go home before something really happens.

I stood up,and then Ron spoke, "Well, Phil, ready? Ready to prove yourself?"

"Well, I, I -"

"Don't worry, Phil. It has nothing to do with defying the law." I was about to say "No," when I spotted Ron's ever loving friends outside.

"Okay, Ron, let's be on our way," I said.

"Good boy, Phil, you're a real trooper." he laughed. I shook with fright. I had gone beyond my own reach. We walked until we got to the building across the street from where I lived. "Let's go up, Phil," he said.

"Yeah, sure"I answered. That was all I could say, "Yeah, sure." Up the stairs, first, second, third, and then the final floor. I stopped.

"Where are we going, Ron?"

"To the roof. You're not afraid, are you, Phil?" I didn't answer but just kept climbing. We walked out to the roof.

"Well, what now, Ron?"

"Wait a minute, just a minute." The building next to this was about five feet away. In between the two buildings was a four-floor drop. I walked to the ledge, looked over, and quickly jumped back. This I didn't like. The ledge was two feet high. Ron saw that I was jittery.

"No, let's just get on with the game."

Ron smiled, "Yeah, game." The door on the roof opened. Ron's friends emerged carrying a thick iron pipe a little over five feet long. They laid it from roof to roof. I turned to Ron.

"What's that for?"

"We're going to play Tarzan." Just then more of Ron's friends appeared on our roof.

"Tarzan. What do you mean?"

"Just what I said. You know how Tarzan swings on a rope. Well, this time it isn't going to be a rope, but a bar."

"Who's going to be Tarzan?"

"I'll give you one guess."

"You're crazy, Ron. That's a four-floor drop."

"Nervous, Phil? Did I say it was going to be you?"

"No, I guess you didn't, but I have to admit you had me scared there for a minute."

"You should be, Phil, because it is going to be you."

I stood there stunned, even though I suspected it from the very beginning. If only someone would call me or come upstairs to the roof, I thought to myself. It suddenly became silent. It was the first time I had really noticed how quiet a city slum can be. All of Ron's friends bowed politely, saying, "After you, Phil, after you." I took a few steps toward the iron bar, then stopped and turned, looking for a possible opening in their defense. The door to the roof was still open. My last chance, I thought. But Ron's thinking was faster than mine.

"You'll never make it, Phil. If you try and we catch you, we might - ah - accidentally on purpose throw you over." He smiled and bowed politely, saying, "After you, Phil." I walked over to the ledge.

"Look, Ron - "

"Get going, Phil." I grabbed the end of the bar. The other end was being held by a couple of other guys. One foot went over the side - I looked down - my hand grabbed on for dear life, and this time the expression really meant something. My other foot went over. I started on my way toward the other roof, hand over hand in agony, my feet dangling in the air. My muscles ached. My hands started sweating. A little more to go. I made it. Now to put my foot on the ledge. My foot reached the ledge. Then, suddenly, without warning, one of the boys pushed it off. "Sorry," he said, "but you're not welcome on this side."

I tried again to put my foot on the ledge, but again he pushed it off. My strength, or what was left of it, was going. I pleaded with Ron to let me get over. The answer I received was a loud burst of laughter. I started back to where I had originally started. Halfway there, I felt myself slipping. I gripped tighter to the bar; I couldn't go on. Looking down, I could see nothing but darkness. I tried desperately to sit on the bar. Up I would go, then down I would slip.

I couldn't feel my hands any more. My neck muscles hurt me terribly. I tried once more, this time putting my foot on the bar, then swinging up on it. Slowly but surely I started my agonizing journey to the top. My foot was on the bar, my teeth grinding together. Up, up, up a little more. A long sigh of relief. I was sitting on the bar, drenched with sweat. It was silent again. A few seconds, minutes. A plane passed overhead, but I didn't dare look up. Why? I didn't know, nor did I care to think about it.

"Look, Ron, what now, please? Please let me go." A few tears slid down my face. I wasn't one of them. I guess I had known it from the beginning.

"Well, Ron, well?"

"Hey, Phil, you want a glass of water or something? You want to play cards? Come on." He laughed. They all laughed. But when you're in death's grasp, you don't laugh.

"Well, Phil, we're going."

"Wait, Ron. If you go, I'll never get out of here."

"Look, Phil, if you get out of this, you're one of the boys. If you don't, well - well, you can bet we'll be at the funeral." He smiled and left, his boys following.

If I swung to one end, the other end would become unbalanced and would be likely to slide off. Another puzzle to figure out. I thought of one solution, then another, and another. No good, no good. None of them were any good. I thought of every possible angle. The only thing to do was to hope the bar wouldn't slide off the roof.

Again I hung from the center of the bar and inched up toward the ledge.

The bar started slipping. I reached for the ledge, grabbed it as the bar fell clanging below. The little pebbles of the ledge were cutting into my finger tips, but I was close. My arms extended high over my head. My body was close against the building. I lifted myself, scraping my knees and my face. Home was so near, so near. My foot reached for the ledge. One last burst of energy, and over I went, flat on my back on the roof. I lay there, my eyes closed, my lips murmuring a prayer, my legs and arms dead to the world.

I stayed there for what seemed hours. Then slowly I went back home, making sure I wasn't seen. Next day I told my mother the story. At first she didn't believe it, but after I showed her the bruises and cuts, she stood there amazed. The only thought that entered her mind was to call the police. I quickly talked her out of it, telling her it was better to have a living son than a dead one. We moved back to the West Side. Not much of a change. Both dumps, but it was a change for me - plenty.

WHAT DO WE KNOW?

Lesson 8

Teacher Aims

To provide an opportunity for oral expression through play acting
To provide the opportunity for the mental visualization of story character, action and dialogue
To provide the opportunity for peer evaluation of oral performance
To provide the opportunity for the use of problems solving skills

Student Aim

To act out the play of the short story, "The Wise and the Weak."

Materials

The play based on "The Wise and the Weak."
Tables and chairs as props
Drawing on the board representing the two roof ledges

Procedures	Skills
1. Tell students that they are to act out several of the dialogues from the story, "The Wise and the Weak." Have them look over the dialogues they were to prepare for home work. Then have two or three pairs of students take the parts of Phil and Ron, and read sections of dialogue to the class as if it were play dialogue, that is, omitting the characters' identifications and action descriptions.	-- reads parts of a story aloud with expression
2. Allow students to comment on why certain readings were effective and how others could be improved.	-- evaluates peer oral work according to self-evolved criteria
3. Distribute copies of the play. Tell students to skim through it to see what difficulties would have to be overcome to perform the play in their classroom. Have them also draw on their knowledge of the story to anticipate production problems.	

4. Some difficulties that may be elicited are:
   a. who will be chosen for each part?
   b. how will the action when Phil hangs from the ledge be shown?
   c. what stage props are needed?

   -- anticipates problems in a given context

   Write all pertinent problems on the board in question form.
   Then allow the students discussion time to throw out ideas to solve their production problems.

   -- contributes to solve a class problem

5. Some solutions elicited from the students or advanced by you may be:
   a. allowing students to choose parts for themselves
   b. having different students play the roles in each scene

   -- imagines varied solutions to a given problem

   c. having the student who plays Phil pantomime the action of fighting Ron and ledge-hanging

   -- understands the use of pantomime

   d. having the students in the audience act as critics and review the play
   e. drawing a suggestion of the two roof ledges in life size on the front board (see illustration in Materials)
   f. getting simple props such as tables and chairs to simulate the candy store booth

   -- visualizes setting to aid in problem solving

6. After all valid solutions have been accepted and placed, when needed, into action, begin the acting out of the play. Allow students to read their lines as they walk through the action of the play. Have students comment on the performance, giving suggestions to improve the acting.

   -- evaluates peer performance in oral expression

7. Continue the acting until the end of the period. Use the following one or two periods to complete or repeat the play performance to the students' satisfaction. Attempt always to impress upon the players the importance of total and constant recognition of the characters they are portraying:
   a. What kind of a person are you?
   b. What are you feeling in this situation?
   c. How will you show your reaction? Howwill you say your line?

   -- projects character in play-acting

Homework

Memorize and recite with expression, aloud, the lines of the character you will play

THE WISE AND THE WEAK

A Short Play

Adapted from the Short Story
by Philip Aponte

Characters:

Phil:	a teen-age boy
Ron:	another teen-age boy

Several of Ron's friends

Setting:

Time - The present
Place - The lower East side of New York
Act One - a stoop
Act Two - a candy store
Act Three - a tenement

THE WISE AND THE WEAK

Prologue

Phil: (Talking to the audience) I was new in the neighborhood. I had just moved from the Lower West to the Lower East Side. Not much of a change. (Looks all around, as if at tenement buildings on a crowded block.) They're both dumps. I hated moving from the place I was brought up in, the place where all my friends lived. I had to start all over again making new friends. (Ron and his gang walk by laughing and rough-housing. They pass by Phil as if he were not there.)

Sure there were boys, but none would talk to me, and when I tried talking to them, they would just turn and walk away. After ten days of doing absolutely nothing, I decided to do something before I'd go crazy. One evening after supper I went downstairs .....

THE WISE AND THE WEAK

A Short Play

Adapted from the short story

Scene One

(Ron is sitting on the stoop steps. Phil passes by him, then stops and turns toward him.)

Phil: Hello

Ron: Hiya (Gets up and starts to walk away)

Phil: (Grabbing Ron by the arm) Why are you walking away?

Ron: (With a wise grin on his face) You'd better get your hand off, Sonny. You're wrinkling the skin. (Phil releases his grip.) Better watch that, Son, or next time I might get rough with you.

Phil: Would you care to try? (They fight. Phil wins and starts to walk away.)

Ron: Hey you, Sonny.

Phil: What the heck do you want?

Ron: Nothing I just wanted to make friends. Come on, let's you and me go down to Vito's.

Phil: Vito's

Ron: Yeah, the candy store.

Phil: Oh, yeah, sure. Let's go.

Scene Two

(Phil and Ron are sitting in a candy-store booth.)

Ron: Phil, how would you like to join our club?

Phil: Yeah, sure. Why not?

Ron: First you'll have to prove you're an able member. You'll have to prove that you're efficient, useful.

Phil: Efficient? Useful? I landed you, didn't I?

Ron: Yes, but you'll have to do much more than that. Well?

Phil: Yeah, Okay, what's my assignment? (Two or three of Ron's friends saunter over to the booth and stand looking down at Phil. Phil stands up as if to escape.)

Ron: Well, Phil, ready? Ready to prove yourself?

Phil: Well, I, I -- (Phil looks at Ron and his friends.)

Ron: Don't worry, Phil. It has nothing to do with defying the law.

Phil: (He looks again at Ron and his friends.) Okay, Ron, let's be on our way.

Ron: Good boy, Phil, you're a real trooper. (He laughs.)

(Ron and Phil rise and, with Ron's friends trailing, leave the candy store.)

Scene Three

(Phil, Ron and his friends walk out onto a tenament roof. They are all panting from the climb.)

Phil: Well, what now, Ron?

Ron: Wait a minute, just a minute.

(Phil walks over to the roof ledge, peers over it down the four-floor drop, then quickly jumps back. Hiss face registers his jitters. Then he notices Ron looking at him.)

Phil: Let's just get on with the .... game.

Ron: (Smiling.) Yeah, game.

(Ron's friends pick up a five-feet-long iron pipe and lay it across two ledges, connecting two roofs.)

Phil: What's that for?

Ron: We're going to play Tarzan.

Phil: Tarzan. What do you mean?

Ron: Just what I said. You know how Tarzan swings on a rope. Well, this time it isn't going to be a rope but a bar.

Phil: Who's going to be Tarzan?

Ron: I'll give you one guess.

Phil: You're crazy, Ron. That's a four-floor drop.

Ron: Nervous, Phil? Did I say it was going to be you?

Phil: No, I guess you didn't, but I have to admit you had me scared there for a minute.

Ron: You should be, Phil, because it is going to be you.

WHAT DO WE KNOW?

Lesson 9

Teacher Aims

To elicit student experiences in preparation for writing
To bein the writing of a short composition for diagnostic purposes

Student Aim

To talk and write about how and why we take dares

Materials

The short story, "The Wise and the Weak."
Paper, pens

Procedures	Skills
1. In preparation for writing their own experience with dares, have students discuss the how and why of giving and taking challenges:	
a. Why did Phil take a dangerous dare? Do you think his aim was worth the danger of the dare? Why or why not?	-- evaluates the motives and values of story characters
b. Have you or has some one you know ever taken a dangerous dare? Tell the class how it happened.	-- recalls true events in preparation for writing
2. As the students describe their dares, attempt to elicit three aspects: a. the situation What happened? b. the reaction How did you feel? c. the motivation Why did you do it? Would you do it again? Why or why not?	-- forms the pattern of effective story telling
3. As students describe their stories, write key phrases and words on the board. After a few stories have been elicited, have students begin writing a true or imaginary story of a dare. Circulate and note those who have severe difficulty writing. Suggest to these students that they re-tell the dare story in "The Wise and the Weak." Encourage students to write freely and completely.	

4. Collect all the writing at the end of the period, whether completed or not. Tell students they will be told the diagnostic results of the writing in a future lesson.

Homework

Notice and be ready to tell us in class tomorrow, any television stories you see tonight that are based on the dare situation.

Note: When you study the compositions, divide the class into two groups:
a. those who can place their ideas into fairly clear sentences, though order, usage and spelling may be weak.
b. those who cannot compose sentences

In subsequent writing lessons have the first group write on their own while the second group writes with your aid, the aid of a buddy from the first group, or talks his composition into a recorder. This first writing attempt need not be corrected in detail. A simple word grading (such as Excellent, Very Good, Good, and Needs Improvement) is sufficient at this time.
Diagnose each student's writing by the checklist below.

WRITTEN EXPRESSION CHECKLIST CLASS_________ DATE_______
After each error write the name of those students to whome the item applies

Handwriting
  poor formation
  illegible
  prints only
Spelling Level*
  1
  2
  3
  4
  5
  6
  7
  8
  9
Sentences
  run-on
  fragments
  incoherent
Form
  Does not capitalize initial work in sentence
  " " capitalize proper nouns
  " " end sentence with period
  " " " " " question mark

WHAT DO WE KNOW?

Lesson 10

Teacher Aims

To give a diagnostic spelling test to determine the level of spelling ability and the types of errors

Student Aim

To take a test to find out how well we spell

Materials

Diagnostic Spelling List

Level 1
am
always
you
pretty
think

Level 2
body
eyes
hair
clothes
myself

Level 3
bath
dance
dressed
laugh
scared

Level 4
eye
pants
shirt
angry
television

Level 5
lazy
neat
rough
sleepy
herself

Level 6
energy
gang
anxious
lonely
character

Level 7
appearance
worried
independent
jacket
mistake

Level 8
adolescent
dizzy
muscles
drag
graduate

Level 9
adult
fist
apologize
nickname
disappointment

Levels 1 through 6 were taken from the topic listing Topic: "Me" in Teaching Spelling, pp. 65-66. Levels 7 through 9 were taken from The Basic Word List in Teaching Spelling, pp. 109-123.

Note: This grouping of words around the topic "Me" was chosen so that you may draw upon the list in the following unit which deals with the student and his future.

Procedures

1. Review the heading of note paper (see Lesson 4). Have students head a paper as they review the form.
2. Tell students that they will take a spelling test which will not be graded but which will show them how well they can spell.

Skills

What Do We Know?
Lesson 10 (Continued)

Note: For a detailed explanation of the procedure refer to Teaching Spelling, Course of Study and Manual, N.Y.C. Board of Education Curriculum Bulletin 1953-1954 Series #6.

3. Dictate each word from the list at the end of this lesson. Use the word in a sentence, then repeat the word.
4. Have students draw a line after each 5 words to indicate the levels. If most students begin to have difficulty at a certain level do not test beyond that level.
5. Students exchange papers. Write or have students write the correct spelling of each word on the board.
6. Students note how many words are misspelled on each level. Three misspellings on one level indicates the level of study.
7. Using the correct spellings on the board, students write misspelled words 5 times.
8. Call each student to your desk and note on your Written Expression Checklist (see Lesson 9) the level of spelling indicated by his test.
9. Have students place this first test in their notebooks. Each subsequent unit will have words which they will want to know how to spell. Spelling lists will be derived and developed accordingly.

-- listens for a specific purpose

-- writes from dictation

-- corrects peers written work

-- compares written work with accuracy

Hommework

Continue to notice if any television stories use the dare situation. We will discuss it in the next lesson.

Notice the street and store signs as you walk about your neighborhood. How many of their words can you spell? E.g., pharmacy, supermarket, dry cleaner, Hawthorne Avenue, Episcopal Church, etc.

WHAT DO WE KNOW?

Lesson 11

Teacher Aims

To provide the opportunity for sharing and appreciating written work
To correct certain obvious speech flaws
To provide the opportunity for oral interpretation through reading and acting out peer's work

Student Aim

To read and enjoy our dare stories

Materials

Compositions on a dare situation diagnosed and graded (see Lesson 9.)

Procedures	Skills
1. Return compositions to the students. Allow them time to read the compositions silently. Then ask for volunteers to read theirs aloud to the class. If no one volunteers, choose one yourself and read it, with the writer's permission, to the class.	
2. After several have been read, elicit the students' reactions: a. Why were these dare stories effective? b. What could have been added to make them more effective?	-- evaluates peers' written work
3. As students answer, note one commone speech flaw, e.g.: a. d for th b. dropping ng c. medial 't' as in water, hunter Use the board to illustrate the correct sound. Have students imitate aloud how the sound is correctly made. Then have them look through their compositions to find words containing the sound. Have the class repeat the words aloud, making mental note of the correct enunciation.	-- corrects pronunciation and enunciation
4. Break the class up into groups. Have each student practise reading his composition aloud to the group. Circulate and give individual attention.	-- practices learned speech habits
5. While students are practicing, choose one at a time and have him read his composition into the tape recorder. Play it back to have him listen to recognize any speech flaws he can correct.	-- recognizes speech flaws in his own speech

6. Allow time to have all students record and listen to the play back of their compositions. In the meantime have the students recopy their compositions, noting on their spelling page all misspelled words.

-- recopies written work accurately noting errors

Homework

Complete recopying the composition, noting all corrections

WHAT DO WE KNOW?

Lesson 12

Teacher Aims

To give students the results of all the diagnostic tests
To have students apply the unit's theme, What Do We Know? to completing an interest inventory
To culminate the unit

Student Aim

What do we know?

Materials

Reading Checklist
Writing Checklist
Oral Expression Checklist
Poems:
- "We Real Cool" by Gwendolyn Brooks from Selected Poems, Harper & Row
- "The Rebel" by Mari Evans p. 163 and
- "Get Up, Blues" by James A. Emanuel p. 175 from American Negro Poetry Edited by Arna Bontemps; Hill and Wang
- "Lone Dog" by Irene Rutherford McLeod, from Songs to Save a Soul; Viking Press

Interest Inventory
Incomplete Sentence Projective Test

Procedures	Skills
1. Tell students that the Unit's question What Do We know? can be answered by poetry. Read, then have the class read aloud two or three of the four poems listed	-- reads poetry aloud with expression
2. After the reading, allow students to ask you questions to clear up anything about the poems they do not understand. When all difficulties have been cleared up begin a brief discussion of the poems:	-- formulates questions for a specific purpose
a. What does each poem describe? (A person's attitude toward life.)	-- understands lyrical and descriptive poetry
b. Describe the attitudes of each one. (They are 'cool', rebels, fighting the blues, independent.)	
c. What are the advantages of being cool, rebellious, independent? What are the disadvantages? (Allow students to express varied opinions.)	-- forms moral values through reading
d. How do these poems answer our theme question, What Do We Know? (We know these people, or others that resemble them.	-- relates reading to a larger theme

e. What do the poems let us know about ourselves? (What we are, or would like or like not to be.)

-- relates reading to self-image

3. Tell students that the lesson will allow them to explore more of what they know about themselves. Tell them that they are to learn the results of all the diagnostic tests so that they will have a realistic view of what they must accomplish this year in language arts.

-- learns and understands the results of diagnostic tests

4. Give out copies of the Interest Inventory and the Incomplete Sentence Projective Test. Tell students that finding out what they know, i.e., what they are interested in, will be interesting for them' and useful in the language arts class as topcis for reading, writing and talking about.

-- understands the importance of self-knowledge

5. Tell the students that they are to answer the two tests truthfully. They are to work alone, although they may ask you or a buddy if they do not understand a word. However, if the class reading level warrants it, read and do the test along with them.

-- fills out forms with accuracy

6. When they have completed the two tests, they may practice reading the poems to a buddy in preparation for the class tape recording of the poems.

-- reads poetry individually

7. While students are thus engaged, call each one up to your desk and tell him his strong and weak points in reading, writing and speaking. Do not overbalance your report with eak points. Encourage all that with the year's work ahead, everyone will improve his language skills.

-- evaluates importance of language arts skills

8. Complete the lesson by collecting the Interest Inventory and the Sentence Projective Test.
   Note: Read them carefully and make a list of the topics and themes pertinent to language arts use.
9. If time remains, have the class choose the poem best liked. Have them read it chorally with appropriate expression.

What Do We Know?

The Rebel
by Mari E. Evans

When I
die
I'm sure
I will have a
Big Funeral . . .
Curiosity
seekers . . .
coming to see
if I
am really
Dead . . .
or just
trying to make
Trouble . . .

Get Up, Blues
by James A. Emanuel

Blues
Never climb a hill
Or sit on a roof
In starlight.

Blues
Just bend low
And moan in the street
And shake a borrowed cup.

Blues
Just sit around
Sipping,
Hatching yesterdays.

Get up, Blues.
Fly.
Learn what it means
To be up high.

WHAT DO WE KNOW?

We Real Cool
by Gwendolyn Brooks

The Pool Players.
Seven at the Golden Shovel.

We real cool. We
Left school. We

Lurk late. We
Strike straight. We

Sing sin. We
Thin gin. We

Jazz June. We
Die soon.

Lone Dog
by Irene Rutherford McLeod

I'm a lean dog, a keen dog, a wild dog, and lone;
I'm a rough dog, a tough dog, hunting on my own;
I'm a bad dog, a mad dog, teasing silly sheep;
I love to sit and bay the moon, to keep fat souls from sleep.

I'll never be a lap dog, licking dirty feet,
A sleek dog, a meek dog, cringing for my meat,
Not for me the fireside, the well-filled plate,
But shut door, and sharp stone, and cuff and kick and hate.

Not for me the other dogs, running by my side,
Some have run a short while, but none of them would bide,
Oh, mine is still the lone trail, the hard trail, the best,
Wide wind, and wild stars, and hunger of the quest!

WHAT DO WE KNOW?

Interest Inventory

Adapted from: "Interest and Activity Poll" Devised by Albert J. Harris
in How to Increase Reading Ability, Longmans, Green, pp. 480-481.

Name ______________________ Class ____________ Date ____________

The purpose of these questions is to find out what kinds of things are interesting to you.

1. Who is your favorite movie or TV star? ____________
2. Who is your favorite sports star? ____________
3. Who is your favorite singer or singing group? ____________
4. Who is the greatest man in the world today? ____________
5. What things do you like to do most in your spare time?
   a. ______________________
   b. ______________________
   c. ______________________
6. What famous man would you most want to be like? ____________
7. If you had one thousand dollars ($1,000), what would you do with it?
   a. ______________________
   b. ______________________
   c. ______________________
8. What are your favorite TV programs? List the ones you like best
   a. ______________ d. ______________
   b. ______________ e. ______________
   c. ______________ f. ______________
9. What three changes would you make, if your could?
   a. ______________________
   b. ______________________
   c. ______________________
10. What newspaper do you read most often? ____________
    What other paper do you read sometime? ____________
    Make a 1 in front of the part of the newspaper that you usually read first. Now make a 2 in front of the part that you read second. Now make an X in front of any other part that you sometimes read.

    ________ sports news
    ________ comic strips
    ________ editorials
    ________ store advertisements
    ________ movie and theatre
    ________ political news
    ________ columnists
    ________ war news
    ________ fashion news
    ________ crime news
    ________ financial news
    ________ readio and TV programs
    ________ headlines
    ________ news pictures
11. a. About how often do you go to the movies? ____________
    b. Make an L in front of the kinds of movies that you like.

    ____________ adventure pictures
    ____________ musical pictures
    ____________ science fiction pictures
    ____________ love pictures
    ____________ war pictures
    ____________ comedies

11. a. About how often do you go to the movies? ____________________

b. Make an L in front of the kinds of movies you like.

________adventure pictures
________love pictures
________musical pictures
________war pictures
________science fiction pictures
________comedies
________sad pictures
________murder mysteries
________Western pictures
________cartoon pictures
________spy pictures

c. Name the three pictures thatyou have liked the most.

1. ______________________________
2. ______________________________
3. ______________________________

WHAT DO WE KNOW?

Incomplete Sentence Projective Test

Adapted from: Boning and Boning, "I'd Rather Read Than....," *The Reading Teacher*, Vol. 10, 1957, p. 197.

1. Today I feel ______________________
2. I get angry when ____________________
3. To be grown up _____________________
4. My idea of a good time is __________
5. School is __________________________
6. I can't understand why _____________
7. I feel bad when _____________________
8. I wish teachers _____________________
9. Going to college ___________________
10. To me, books _______________________
11. I like to read about _______________
12. On weekends I ______________________
13. I'd rather read than _______________
14. To me, homework _____________________
15. I hope I'll never ___________________
16. I wish people wouldn't _____________
17. When I finish high school __________
18. I'm afraid __________________________
19. I am at my best when _______________
20. I feel proud when __________________
21. The future looks ___________________
22. I would like to be _________________
23. I often worry about ________________
24. I wish I could _____________________
25. I look forward to __________________
26. I wish _____________________________
27. I'd read more if ___________________
28. When I read out loud _______________
29. My only regret _____________________

WHAT ARE WE GUYS DOING HERE?

Lesson 1

Teacher Aims

To introduce the unit's theme: "Do you know where you're going in your life?"
To explain the criteria whereby students are chosen for the Career Guidance Program
To initiate an understanding of the Career Guidance student's problems through the reading of literature
To help students identify through the reading of selected biographical data the possible obstacles to their own future goals

Motivation

What may happen to us if we don't know where we're going in life?

Student Aims

Why are we in Career Guidance?
How can Career Guidance help us?

Materials

Selected passages from the following biographies:

a. Floyd Paterson - heavyweight champion of the world for many years (See Victory Over Myself, New York: Random House, 1962.)

b. Herman Badillo - political leader in the Bronx (See New York Times, "Man in the News," November 4, 1965.)

c. Babe Ruth - baseball hero (See Scope Reading I, Bushman et. al. New York: Harper and Row, Publishers, 1965.)

d. Albert Einstein -brilliant scientist (See Ehrlich, Elma, Albert Einstein, New York: Julian Messner, Inc. 1949.)

e. Rocky Graziano - prize fighter (See Graziano, Rocky, Somebody Up There Likes Me, New York: Pocket Books, Inc. 1954.)

f. Any other biography showing youths struggling against disadvantages (See Call Them Heroes. Board of Education of the City of New York.)

What are we guys doing here?
Lesson 1 (Continued)

Procedures	Skills
1. Have written on the board the names of the students in your class. Scatter at random through the list the names of the five people listed above. Have students read the list silently. Then ask individual volunteers to read the names aloud.	-- reads lists with understanding
2. Have students recognize the two sets of names in the list: Do all the names belong in the list? Why or why not? (Some don't belong because they are not of boys in the class.)	-- groups and classifies -- recognizes categories in classification
3. Have students underline the names that do not belong in the list. Then establish the purpose for including them by asking: a. Who are these people? (If any name is unknown, identify it yourself.) b. What is similar about all of them? (They are all famous, accomplished.) c. Tell why they are famous. (Again, if students do not have the facts, supply them yourself.)	-- takes part in classroom discussion -- compares ideas to see likeness and differences
4. Attempt to elicit the reasons why, even though these people are famous, rich, accomplished, they would have been candidates for the Career Guidance Program: a. Why were their names included in the list of Career Guidance students? b. What are the reasons that students are placed in the Career Guidance program? (Accept all reasons, those that are true and those that are in error. Write them in a list on the board. Be aware of the attitudes that students may hold that Career Guidance is for: - punishment - imprisonment - "dumb kids" - non-readers - disturbed kids - outcasts	

c. If these are the reasons students are placed in Career Guidance, why are these famous people here? (Accept all opinions. List them on the board next to the first list.)

-- holds and expresses opinions

5. Tell pupils you will read excerpts from the biographies of three of these people to prove that certain problems would have made them Career Guidance candidates.
   a. Let's see if reading will help you decide if they belong in Career Guidance.
   b. Read each passage. After each reading ask:
      (1) What problem or trouble did this person face?
      (2) How did this affect his feelings toward himself?... his family?... his school? ... his world?

-- listens attentively in an audience situation to find out needed information
-- recalls events from reading
-- interprets from given facts in reading;makes inferences

Note: Each passage presents a particular problem faced by the Career Guidance child:

a. F. Paterson - withdrawal,truancy,inability to verbalize, fear of school
b. A. Einstein - thought to be a dull student
c. H. Badillo - dropout, found pressures of Puerto Ricans in New York
d. B. Ruth - no sense of right or wrong; stole and chewed tobacco as a child

Summary

Have students look at their list of reasons for placing students in the Career Guidance program.

a. Would you have placed Paterson, Badillo, Einstein in a Career Guidance class? Why or why not?
b. How could each have been helped by the program? Why or why not?
c. If he could have been helped, how would he have been helped? Be as specific as you can?

Application

Tell students that they are beginning a unit which will help them decide who belongs in Career Guidance and why. Write the unit's title on the board: What Are We Guys Doing Here?

Homework

Interview one member of your household as to any difficulties faced in early life. List the difficulties in your notebook. In one good sentence, state what you think is a real difficulty faced by a young person.* Read the first two pages of selection "Trouble Always Came Looking For Me" from Floyd Paterson's autobiography.

*Collect this to note most common errors in capitalization and punctuation.

From:Victory Over Myself (Floyd Paterson)

No matter how many headlines spell out my name today, I'll never forget what I used to be. My name was spelled out in a different way in the days when I was a kid. They wrote it down in truancy records and in the juvenile courts, and it was spelled out in the heartaches I gave my hard-working parents and heartaches I gave myself. It's a long time back, but it's a reminder to me of how far I have come. Maybe it isn't right to look behind you, but I've got to because there's a picture of me taken when I was two. My mother still has that picture, and for a long time it hung over the bed I shared with my two older brothers, Frank and Billy. They and another relative were in the picture taken at the Bronx Zoo, and so was I. My mother tells me that when I became a little older I used to tell her over and over and over again as I pointed to the picture of myself: "I don't like that boy!" When I was past nine my mother came home from work one night and the picture no longer was the same. Over my own face and body I had scratched three large X's with a nail or something. I can't explain why now. I wouldn't remember it at all if my mother hadn't remembered it. I guess maybe I liked myself so little that I wanted to eliminate myself completely from that photo. Or maybe the world was so hard to face that I wanted "out" from more than the picture. It was too harsh a reminder to me of the feeling I had inside that everybody was so much better than I.

From: Albert Einstein

Albert Einstein hesitated. It was hard to explain what troubled him even to kind Uncle Jake, who always understood.

"School is just like a barrack," he said slowly, "and the teachers are like the officers who tell the soldiers what to do. If you don't learn your lesson by heart they scold or beat you. Even if you don't understand what the books say! They are angry when you ask questions - and I like to ask questions."

Albert's mathematics instructor not only agreed that he needed a change of scene, but suggested that he should leave school and not return.

Naturally Albert asked why he was being expelled from the Gymnasium. "If you believe me guilty of any offense against you or the school," he said, "tell me of what I am accused that I may defend myself."

The mathematics instructor did not accuse Albert of breaking any rules. But he said that he felt the youth had by his presence in the classroom helped to destroy the respect the other students were expected to show their teacher. Perhaps he referred to Albert's habit of asking questions which the instructor could not answer.

Since nearly all of Albert's teachers had set him down as a slow pupil,the boy had grown discouraged and had never tried to master anything which did not especially interest him .... Since he had never distinguished himself for cleverness in speech or a memory for facts, his instructors declared him dull.

What Are We Guys Doing Here?
Lesson 1 (Continued)

From: I Was a Bad Kid (Babe Ruth)

I don't want to make any excuses or place the blame for my shortcomings as a kid completely on persons or places. I might have been hard to handle if I had been born J. Pierpont Morgan V.

Yet I probably was a victim of circumstances. I spent most of the first seven years of my life living over my father's saloon at 426 West Camden Street in Baltimore. When I wasn't living over it, I was living in it, studying the rough talk of the longshoremen, merchant sailors, roustabouts, and water-front bums. When I wasn't living in it, I was living in the neighborhood streets. I had a rotten start and it took me a long time to get my bearings.

My older brother, John, died before he could be of any help to me. My sister, Mayme, who still lives in Baltimore never had much control over me. My father and mother, trying to eke out a living for all of us,worked twenty hours a day trying to make a go of the barroom. Whatever I did to bother them was amplified a hundered times by the other cares they had in life.

On June 13, 1902, when I was seven years old, my mother and father placed me in St. Mary's Industrial School in Baltimore. It has since been called an orphanage and a reform school. It was, in fact, a training school for orphans, incorrigibles, delinquent boys whose homes had been broken by divorce, runaways picked up on the streets of Baltimore, and children of poor parents who had no other means of providing an education for them.

I was listed as an incorrigible and I guess I was. Looking back on my early boyhood, I honestly don't remember being aware of the difference between right and wrong. If my parents had something that I wanted very badly, I took it, but I must have had a dim realization that this was stealing because it never occurred to me to take the property of anyone besides my immediate family. I chewed tobacco when I was seven, not that I enjoyed it especially but - from my observations around the saloon - it seemed the normal thing to do.

From: Somebody Up There Likes Me (Rocky Graziano)

When I was six years old, I was already like a lone wolf, running wild all over the streets of Brooklyn. When my father was not looking for work, he was looking for me. My mother moved me from this school to that school, tried them all. She talked and argued and begged with the teachers and the principals and the priests and the sisters to keep giving me another chance. They all tried to convince her I should be put in a special school for hard-to-handle kids, but this only made Ma sore. I was her lucky redhead son and nobody was going to take me away from her.

It kept me busy staying away from the truant officer and it got to be like a game, me all the time running away and hiding out and coming home by roof tops, in the back way. I learned a lot, wandering around the city. I learned that if you're fast enough you can pick up pennies, sometimes nickels, off the stacks of papers at newsstands. But you got to be ready to run. From five years old I was a good runner. It seemed like everything I done was something I had to run away from, and I learned to keep a sharp eye out and get the jump on the other guy, and with the other eye have lined up a place to run to. . . . .

From: New York Times, "Man in the News" (Herman Badillo)

Herman Badillo Rivera, whose election as Bronx Borough President is being challenged, is in the opinion of his supporters, moving ahead at flank speed in New York politics because circumstances demand it. Mr. Badillo (pronounced Bah-DEE-yo) is an outstanding representative of the relatively new Puerto Rican community whose demand for a share in the city's affairs cannot be long delayed. The community is continuing to grow and Mr. Badillo is one of its most respected voices, his supporters argue.

Less than 15 years ago, Mr. Badillo was a bowling alley pin boy. Orphaned in his birthplace, Caguas, Puerto Rico, where he was born, August 21, 1929, he came here when he was 12 years old to live with an aunt in New York. After living in Chicago and California he finally settled in the Puerto Rican community here in 1944.

He completed courses at Haaren High School, graduated cum laude from City College with a degree in business administration and went to Brooklyn Law School while working days as an accountant.

After three years he graduated from law school cum laude and valedictorian of his class. He has been in a rush to succeed ever since, practicing both as a lawyer and an accountant and making his weight felt as a politician.

He is much in demand as a speaker in the Puerto Rican community here and is often pointed out by arrivals from the island as a shining symbol of what hard work, dedication and education can achieve. Friends see him as a beacon helping young Puerto Ricans escape the abyss of uneducated mediocrity.

In 1961, Mr. Badillo established his own clubhouse in the 16th Assembly District of East Harlem and challenged Alfred E. Santangello for the Democratic leadership there. His first challenge was turned back by 75 votes. While he was fighting in the courts for a recount, Mayor Wagner appointed him deputy real estate commissioner in January, 1962.

In November of that year Mr. Wagner named him Commissioner of the newly created Department of Relocation. Frightened by his influence, some Puerto Rican leaders began to call his department the Bureau of Puerto Rican Relocation and Mr. Badillo the man in charge of "minority removal".

Mr. Badillo has made it clear that he is willing to gamble on new ideas. He fought hard for the approval of the West Side urban renewal project, although opposition centered among Puerto Rican groups.

His critics also scorn his move to the Bronx, and later to the Riverdale section of the borough. But Mr. Badillo has told friends that he had been relocated so often in his life that he probably had a better understanding of relocation than most persons.

He resigned as Commissioner of Relocations to run for Borough President.

Standing 6 feet 1 inch tall, he resents being referred to as a "tall Puerto Rican." He says the description is derogatory of all Puerto Ricans, since shortness in stature of Puerto Ricans, he argues, is the result of poverty diet and lack of privilege.

Mr. Badillo is fond of recalling that until he reached the age of 5, "I don't think I had more than three gallons of milk and four dozen eggs in all my life."

WHAT ARE WE GUYS DOING HERE?

Lesson 2

Teacher Aims

To provide the opportunity to read and understand a biographical selection
To initiate a recognition of character in literature
To foster the use of the student's own life experience in evaluating literature

Review

Utilization of homework which is quietly checked

a. What difficulties have you noted as a result of your interview? (The teacher lists them on the first section of the chalkboard.)
b. What do you think is a real difficulty faced by a young person? Why? (Place a check next to any of those listed if it is mentioned in answer to the second question.)

Note: These homework sheets are collected at the end of the period to provide the teacher with a survey of common punctuation errors.

Motivation

Write the title of the selection on the board:"Trouble Always Came Looking for Me".

a. What does this title reveal about Floyd Paterson's attitude toward his problems?
b. What does he tell us in the first two pages that throws some light on his attitude?

Student Aim

How was the trouble Floyd Paterson got into connected with his difficulties?

Materials

Anthology selection cited above in motivation
Worksheet - True and False

Procedures	Skills
1. Divide the class into reading groups so that the poorer readers may be helped while the independent readers continue on their own.	
2. Ask the class to read the rest of the selection.	

What Are We Guys Doing Here?
Lesson 2 (Continued)

3. Ask the following questions orally as soon as the class has finished.(Better readers should be asked to list each of the difficulties and the trouble it caused for Floyd.)
   a. Why did Floyd Paterson dislike school so much?
      -- recalls the main incidents in a narrative
   b. How did he feel about himself? About his family? Quote from the story to prove your point.
   c. What did his mother mean by, "The twig is bent early?" Do you think she was fair?
      -- evaluates the actions of characters met in reading
   d. What incidents seemed phony to you? True to life? Do you know anyone who went through similar incidents?
      -- evaluates the quality of literature

Summary

Write the following two titles on the board:
   a. "Trouble Always Came Looking for Me"
   b. "I Went Looking for Trouble"

-- understands the theme of the story

Ask the students by a show of hands which title they prefer. Why is there disagreement as to the most suitable title? (Ask students to cite specific instances from the biography to support their statements.)

-- recognizes the concept of cause and effect in character development

Application

   a. How do Floyd's difficulties compare with those listed on the board at the beginning of the period?
      -- uses personal experience to evaluate literature
   b. From the facts you have gained in your reading, do you think Floyd Paterson would have been helped by the Career Guidance program? Why or why not? (Ask for show of hands to prevent chance answers.)
      -- relates problems raised in literature to real life situations

   Note: If time permits students may start reading "It's A Prison."

Homework

1. Begin reading the second selection from Paterson's autobiography, "It's a Prison."
2. Complete the True and False sheet to review the chapter completed.

What Are We Guys Doing Here?
Lesson 2 (Continued)
Worksheet for: "Trouble Always Came Looking For Me"

Name ______________________________ Class ______________

Date ______________

Directions: Read each sentence. If the statement is true, place a T in the space at the right. If it is false, place an F in the space.

1. Floyd Paterson's family was rich. 1. ____(F)____

2. His family always moved from one place to another. 2. ____(T)____

3. Floyd liked to be by himself. 3. ____(T)____

4. Floyd did very well in school. 4. ____(F)____

5. Floyd wore a well-fitted white shirt to assembly every Friday. 5. ____(F)____

6. He worked at many jobs before he turned to boxing. 6. ____(T)____

7. Floyd ran away from home often. 7. ____(T)____

8. To earn money, Floyd shined shoes. 8. ____(T)____

9. He was allowed to quit school. 9. ____(F)____

10. Floyd thought everyone would miss him if he went to prison. 10. ____(F)____

"Trouble Always Came Looking For Me"

I can't remember ever having any fun at all, or even laughing, until after I was placed in the Wiltwyck School for Delinquent Boys. I hated laughter because it seemed no matter what I did everybody was always laughing at me. They'd laugh at the dirt on my face and the torn, shabby, oversized clothes I wore, and the way I couldn't read or write or answer a question in school or even talk to somebody when they talked to me.

It got so that I wouldn't look anybody in the face or want them to look at me. I'd run and hide. Somehow I was always hiding and always running, and I guess maybe that's how I got to like the darkness. There was safety in the darkness for me. The day was a nightmare. When the light came fear came. I just naturally took to the night. That's when I'd prowl through the streets of Brooklyn, wander through alleyways and around dark corners. During the days there were cellars to hide in or the protection of the darkness in movie houses like the Banko, Regent and Apollo, and then there was always the subway when you played hooky from school.

First I'd ride the Eighth Avenue Subway Line from one end of it to the other, up and back, up and back, all day long, but then I discovered this little room just off the tracks past the end of the station at High Street.

It's hard to understand now how a kid of nine would have the nerve enough to walk off a station platform along the tracks and find this space that wasn't bigger than a hole in the wall, where the subway workmen would keep their tools. There was a metal ladder to get up into it, and once you were in you locked the door behind you and there was total blackness. There was no noise except when the trains went by. It became my cave, my hideaway--a safe hole in the wall away from the bitterness of the world. I'd spread papers on the floor and I'd go to sleep and find peace.

Most of the time I didn't think at all about why I was there or what I was doing there. It was enough to be out of class where I was always afraid the teacher would call on me and I wouldn't even know what she was saying, much less know the answer. I didn't worry about what I'd have to do tomorrow because at such times every day was a day by itself. There was no tomorrow. The days would come and go and I'd feel myself safe.

Sometimes I'd daydream about what it would be like to have everything you wanted, clothes and all, food and candy, and how I'd feel if somebody gave me a tremendous amount of money. I'd think about going home and giving it to my mother and how she'd appreciate it. I'd think about my father coming home from work and finding all that money on the table and he wouldn't have to work any more.

These were the times I was happy. I wasn't happy at home, although my mother and father did all they could for us kids , but it was a hard life. Maybe it wasn't any harder than any of the other families who had to live the way we did. There was always too many mouths to feed, too many kids to clothe, too much time to work just keeping body and soul together to take care of the kids the way kids need. It isn't easy for anybody, but somehow it seemed harder for me than it did for Frank and Billy my two older brothers, and the eight children who came after us.

I was born on January 4, 1935 near Waco, North Carolina, where my father worked as a laborer for the Seaboard Railway. When I was a little over a year old my folks moved north to Brooklyn. That became home, but home was always another place,always another place after a short while. I remember six or seven of the flats in which we lived, but maybe there were more. My parents moved from one to the other, always looking for a little more room for their growing family, always trying for something better, but somehow it always seemed to get worse.

The last one was under the Lexington Avenue El at Number 253. Before that there was 23 St. Andrews Place, 233 Macon, a place on Howard Avenue , but it was always the Bedford-Stuyvesant section of Brooklyn, which was the kind of place the writers mean when they speak of an asphalt jungle. It was always a cold-water, four- or five-room railway flat, sometimes with a coal stove in the front, sometimes with a small oil heater in the back. The only windows were in the rooms in the front and the back, and it was always too hot in the summer, too cold in the winter, and never big enough.

Frank, Billy and I would sleep in the same bed, the two of them at the head of the bed and I at the foot, but in between so that their feet were always all over me. I don't think that bothered me. I didn't know any better, but there came a time when I began to have terrible nightmares. I'd wake up in a dreadful sweat yelling at the top of my voice. My mother'd put cold towels on my head and hold me in her arms and comfort me.

As I look back on it all now, I guess everything I did then was my own rebellion against the way we had to live. Maybe rebellion's the wrong word because I wasn't rebelling against my parents. I wanted to do something for them and I didn't think I'd ever be able to.

My father, Thomas, was in his early forties then, but he worked so hard for so little. Each job he took seemed to me to take more out of him. He worked on construction gangs, as a longshoreman, in the Sanitation Department, as a truck helper in the Fulton Fish market. He'd come home so tired and so frustrated that sometimes he wouldn't even eat. He'd lay down on the bed and fall asleep in his clothes. He'd even work at another job on Sundays to make a few more dollars. On Friday I'd watch him come home and put his hard-earned money on the table for my mother and I began to feel ashamed, even at that early age, of eating there. I felt like a freeloader.

It could be that's why I started staying away from home at nights. I know now how my mother worried, but at that time all I could think of was there'd be one less mouth to feed, one less kid to worry about.

I don't know which came first -- not being able to look anybody in the face or becoming a truant. I don't think you can separate one from the other or put a date on when either started. After I grew up, started to box and appreciated that to get anywhere at all a man has to control his emotions, I learned that the school psychologist felt that one reason I fell behind the other kids my age in school was that it was like a wall being put up between them and me. But where was the start of it? I wasn't stupid. I've learned that my I.Q. was average, but why did I refuse to learn?

When promotion day came at Public School 25, or P.S. 93 or P.S. 3 or any of the six or seven others I attended when I had to as my family moved around, I never cared whether I was promoted or left back. I never knew. I just wasn't there on that day, I never bothered to find out. They say now that I instinctively wanted to escape, but was it because I felt rejected or was I doing the rejecting?

All I know now is that I was ashamed. I wasn't defiant. I couldn't read. I couldn't write. I felt like even if I tried I would fail. There was just no use in it. I couldn't see success in anything, but I went to school regularly until a gang of kids once chased me at P.S. 25 when I wouldn't fight with them. At first I thought of running into the school building. Then I realized they'd only be waiting for me afterward. I ran all the way home and stayed out of class that day. It seemed so easy to do. Nobody seemed to care whether I was there or not, and I certainly liked it better not being there and not being laughed at. It seemed to me that's when I discovered how safe a cellar was in which to hide away. Sometimes my mother was home taking care of the little kids. Sometimes she was at work as a domestic or in a bottling plant. She'd work until it was time for the next baby to come. So I couldn't always go home. One day I even went all the way to school, but instead of going into the class I went down to the dark basement and stayed there until the dismissal bell rang.

Fridays, though, were the worst. That was assembly day and all the kids had to wear a white shirt and tie. I would have liked to be like them, but in our home there was a phrase that was born of necessity. "Make do." If I heard it once I heard it a thousand times. It meant you wore what there was. What there was for me were my father's undershirts and shirts-hand-me-downs.

Picture the sight if you can. I was a big kid, bigger than most of the others in my classes, but my father was a big man, almost six feet tall with a big, thick neck. I'd put on his shirt and I'd look like something out of a comic strip. His ties - when I tried to wear one - would hang to my knees. No wonder every body laughed and the few times I tried to go to school on Fridays looking like a child playing grownup in his father's clothes. It's fun when it's a game, but no fun at all when it's real. It was real in my house, and I understood it. I didn't complain about it. I didn't own a new suit of clothes until I was sixteen years old.

I never wanted to bring this up. I don't think my mother ever realized the way I felt. Even if she did, there wasn't much she could have done about it, poor woman. The only reason I mention it now is that maybe it will help to clear up some of the misconceptions about me. I am what I am now because I'm a product of what I was.

Once I got caught up in the hills in Staten Island. I couldn't have been more than nine or ten, but I'd taken the ferry there and was sitting on a big rock overlooking a highway at three in the morning when I saw lights coming up the road. At first I thought it was just another car, when suddenly a spotlight came on and the beam hit me. I started to run, but the road turned in the direction I was running and they caught me. It was the police. What was my name? What was I doing there? The same questions. They kept me overnight and then sent me to a court in Brooklyn and my mother had to come and get me.

I couldn't tell her I didn't mean any harm. The cellars or the subways or the movies where sometimes I'd stay overnight and sleep, especially if there was a new show the next day, or going to Coney Island to watch the people taking the rides, or watching the animals in the Prospect Park Zoo, it was all the same to me. I wasn't looking for trouble. It seemed trouble always came looking for me.

I asked my mother many times to let me quit school. That way, I figured, I wouldn't have to be running away all the time and hiding from the truant officer. That way, I figured, I could get a job of some kind, do a man's work, bring something into the house.

As time went on before I turned to boxing, I did lots of things, worked very hard, but it never bothered me. It kept me busy, kept me from thinking about the things that confused me so much. When I was able to, later on, I worked as a laborer on construction gangs, as a longshoreman, a street cleaner, a truck driver, a handy man in a hotel, but as a kid my mother only knew one thing and it was drummed into our heads at home: If you went to school you kept out of trouble. Somehow it was never stressed that going to school mainly meant getting an education which would help you cope with the things around you. It was kind of a negative thing instead. It was a thing of fear. If you didn't go to school, "the officer" would come.

My mother must have kept word of all my trouble away from my father. He worked so hard just trying to put food on the table for us kids, it would have been unfair to add more troubles to those he already had. So I wasn't allowed to quit school,but I wasn't allowed to go to work either, except for building a shoeshine box and doing up shoes on the corner of Fulton and Kingston Avenues. Sometimes on a weekend I could make as much as five dollars. I'd bring most of it home. My mother would let me keep some of it. I bought candy, but somehow even that candy, that sweet thing, would get me into more trouble when I'd try to slip a piece of it into my mouth on those rare days when I would go to school. The teacher would catch me doing it and I'd be punished again.

After a while it got so it seemed there was no escape. There was no place to run, no place to hide,no one who would listen and understand the torment of a boy caught in a world that made so little sense to him. I couldn't think otherwise because somehow it seemed that I couldn't do right even when I wanted to. For instance, in school, during those days when I would attend, the teacher would be up in front of the room wearing what always looked to me like a new dress. I'd never seen my mother in something as pretty or as new. In fact, until after I became the heavyweight champion, I never saw my mother dressed up. The teacher would ask a question. Most times I didn't know the answer, but even when I did I'd be afraid to raise my hand, scared to attract attention to myself,certain everybody would laugh.

I can see now how all this would build up inside a boy. How the fear would turn to frustration and the frustration to anger and the anger,well, to a lot of things. Thank God, mine didn't go all the way. But I didn't know that on a day when I was walking along the street and another kid ran up to me and thrust a paper sack into my hands.

"Here," he said, excited-like. "Here's some soda for you."

I looked into the bag and there were several bottles of pop. I didn't know him. I couldn't understand why he would be giving me something that was his without paying for it. I didn't know why I should be selected for a gift. People didn't usually give me something for nothing. I started to run all the way home with the bag. However, I hadn't gone half a block when a man put his arm on me and grabbed me by the shoulder.

"What you got there, boy?" he said.

"It's mine," I said.

He grabbed the bag and looked into it. "Where'd you steal these?" he said.

"I didn't. A kid gave them to me," I answered.

"You just robbed the factory down the street. I saw you. Let's go."

He was a plainclothes cop. He dragged me all the way back to the soda plant up the street. They tried to make me admit there that I had broken into the place and stolen the bottles. I kept telling them I hadn't stolen anything, but the cop started to slap me around and I started to cry.

Suddenly he picked up a wooden crate from the ground and hit me over the head with it. That made me crazy mad. I grabbed another crate and started swinging it at him. I tried to kick him and punch him. The cop later told my mother that I was like a wild man screaming and crying and yelling that I didn't do anything. Lucky for me my mother was home then. Luckier still that she was able to persuade the cop that she knew I was telling the truth because I was crying.

They let me go that time, but a couple of other times I wasn't so lucky. Once I broke into the back of a market because I was hungry and had no money. I grabbed two bags, filled them with fruit and went out the way I had come without anybody seeing me, I thought.

A couple of blocks away I sat down on the curb to eat. I didn't feel I had done anything wrong. In Bedford-Stuyvesant that's the way a kid gets to think. You get out of the neighborhood and you see so many with so much, but all around you at home so many have so little. The policeman, who came up the street before I had a chance to beat it, didn't think that way. So another line went down on my record along with the one already there ... "Runs away from home ... Truant ... Broke into store."

Fortunately, the authorities didn't add more. Once before I had pulled what seemed to be a kid's prank that could have turned out to be much worse. Across the street from P.S. 93 at Herkimer and New York Avenues there was a lot where the Sheffield Farms Milk Company kept their trucks. We kids going by would see these trucks and everybody'd say to himself what a big thing it would be driving one of them. Some of the trucks even had the ignition keys in them. The other kids would do it occasionally, so one day I jumped up into the driver's seat, turned on the key, and started up the truck.

That was fun. You could imagine yourself zipping along the streets, delivering milk to the stores, and going up to the pay window every week to collect your salary. Sometimes I got bolder after I learned how to throw the trucks into gear. I'd inch out the clutch, drive the truck forward a few inches, then back a few inches. I felt like a pilot or something.

I never had a mind to do more, but a loud voice shouting at me interrupted that dream late one afternoon. The watchman in the garage must have come out of the office just as I was inching the truck forward. He scared me. I didn't know what to do. I stepped on the gas harder than I meant to and the truck jumped ahead. I didn't know what to do then. The man was chasing toward me. I just stomped down on the accelerator and kept driving the truck right out of the lot and down the street with the man running after me. I went down Herkimer Street, turned right on St. Andrews and pulled up to my house. I didn't even bother to turn off the ignition. I figured they'd find the truck there and everything would be all right. I jumped out of the seat and high-tailed it into my house.

Inevitably all this had to catch up with me. It did. It wasn't just one incident, but there I was in front of the judge again, and he was telling my mother that I was going from bad to worse.

"I know,Judge," she said, "I know something's got to be done."

I was looking down at the floor, but I heard it all. I felt this was the end. I heard the judge saying the words like the law, probation, juvenile delinquency and all it meant to me was one word: prison. I said to myself, "What difference does it make? Who's going to miss me? Why is it so important if I'll be here or there?"

Then I heard my mother say: "The twig is bent early." I'll always remember those words.

WHAT ARE WE GUYS DOING HERE?

Lesson 3

Teacher Aims

To test students' ability to recall the chapter of the biography and to role-play the thoughts and feelings of Floyd Paterson
To help students understand Floyd Paterson's reasons for his dislike of school and himself through the device of a simulated court trial
To relate Floyd Paterson's life with the students' own problems
To attempt to evaluate the effects of Paterson's behavior

Motivation

When do our actions get us into trouble with the authorities and the law?
(Draw a diagram : Problems ⟶ ACTIONS ⟶ Effects on SELF ⟶ Effects on OTHERS)
Why did the judge in the biography feel he had to do something?

Student Aim

How could we judge the case of Floyd Paterson if we were sitting in court?

Materials

Anthology selections: "Trouble Always Came Looking for Me" and "It's a Prison"

Procedures	Skills
Gathering the evidence: (The teacher helps the class in court procedure.)	
1. Ask students to recall the chapter read about Floyd Paterson. After a quick check of homework, have students correct True and False worksheets in class to refresh their memories.	-- recalls the story -- good work habits;accurate check of own work
2. Ask students:	
a. What was meant by "The twig is bent"? How many feel their twig is bent?	-- recalls main events in proper sequence
b. What kind of life did Paterson live? (Elicit statements about his fears and lack of help as to what was right and wrong.)	-- selects supporting statements from the text to prove a point
c. How did his homelife affect his work in school?	
d. How did his success or failure in school affect him?	

3. As students answer questions, list problems on board in one column and effects of each problem in a second column. This should be used in the summary to weight the effects on self and on others of school and outside actions.
   a. poor homelife
   b. social barriers
   c. difficulties in school
4. Ask students if any of Floyd Paterson's problems compare with problems someone they know has faced. Ask:

   -- places himself within the story and compares himself with the character

   a. How did this person feel about school?
   b. What were some of this person's actions inside and outside of school?
   c. Why would they be in Career Guidance?
   d. How is Floyd Paterson like this person?
   e. What made Floyd's mother decide something had to be done?

   -- evaluates actions of character or biography subject

   f. If Floyd had not been sent to Wiltwyck, what might have happened? Why?

   -- anticipates outcomes from a given situation

   g. From the beginning of the chapter "It's a Prison" what do we notice about Floyd's feeling toward his mother? How is this feeling linked to his behavior and attitudes?

   -- skims to find pertinent information

5. Ask for volunteers to role-play Floyd's inner thoughts as he rode up to Esopus, New York so that students experience themselves the situation from Floyd's point of view. Happenings from the prior chapter should be included.

   -- verbalizes concepts and events presented in a biography
   -- expresses feelings and attitudes by voice and gesture
   -- uses clear,speech in an audience situation

Summary

Point to the diagram used in the motivation.
   a. What do we think of the case of Floyd Paterson?

   -- organizes data coherently

   b. If we were to judge his case, what might we recommend to improve his way of life? (The teacher may ask for a show of hands to find out how many agree with the judge and how many disagree.)

   -- weighs evidence to reach a conclusion

What Are We Guys Doing Here?
Lesson 3 (Continued)

Application

a. How can this experience of considering Paterson's case help us to evaluate our own actions? (Reference should be made again to the diagram as to whether the actions hurt the student, other people, etc.)

-- draws analogies

b. Why is something more serious if it hurts others?

Homework

a. Complete the reading of "It's a Prison."
b. Be prepared to give your opinion of Wiltwyck.
c. Short quiz on the chapter.

It's A Prison

Looking back, I think how hard I felt toward my mother. It was her own choice. She could have said yes or no, but she agreed to send me to a jail. It was like a stone inside me. I didn't realize then that she had made the only choice a mother could have made who knew her son was heading for real trouble and was determined to keep him from it.

As we were driving in the car up to Esopus, New York, I kept my eyes closed, thinking about it. Mr. Cooper, he said his name was, who was taking me to Wiltwyck, kept trying to talk to me, but I wouldn't listen on that ninety-mile ride.

I kept thinking of my mother telling me : "You're going away, Floyd. It's going to be a nice place. You'll be able to run and play and do all the things you want to do. I'll come and visit you as much as I can."

"I don't want to go," I protested.

"Nothing we can do, son," she said. "It's for your benefit."

"But it's a prison," I said.

"It's not a prison," she said. "It's a school. There'll be other boys like you."

"I'll run away," I said.

"Son," she said, "they'll teach you to read and write. They'll teach you to get along with other people."

That was September, 1945. There were seven kids in our family by then. Frank and Billy and especially my sister Deanna seemed sorry to see me go. Sherman, Raymond and Larry were babies. What difference did it make to them? It didn't make much difference to me either, except that I couldn't think of the Wiltwyck School for Boys being anything but a jail with bars on the windows and guards with guns. "Five-to-ten, ten-to-twenty," I said to myself, like I heard the judge say to a criminal in the movies when he was sentencing him.

I couldn't conceive of anybody wanting to help me. I'd never seen open fields or hills or mountains or horses kids could ride or counselors or teachers who would care about you enough to want to help you out. I couldn't imagine, even if Wiltwyck had been described to me before we took that long drive up the Hudson and over the bridge at Poughkeepsie that there would be three hundred and fifty acres of ground on an estate that used to belong to the Whitney family.

At first, as we started from Brooklyn, I was scared. That was normal for me. I never seemed not scared. As mile after mile passed behind us and I wouldn't talk to Mr. Cooper, he stopped trying to talk to me and I fell asleep, but as the car made a turn approaching Wiltwyck, I woke up and all the frightful thoughts came back again.

There were stone buildings, four of them, with white wood trim, and hills in the background. When I was led into the building I looked around, but there were no bars, no fences, no uniformed guards. The kids I saw were dressed in clothes that fit. What about me in my raggedy, ill-fitting things, I thought. I'll look as funny here as I did in Brooklyn.

I don't want to jump ahead of my story, but every time I think of Witlwyck the joy bubbles up inside of me and I can't wait to say the good things about the place. I can't withhold my love and respect for the fine people there who helped to straighten me out. They taught me to read and write. They gave me a sense of belonging. I learned how to make friends there, how to live with myself and others. I found freedom there.

Maybe the big thing, at least that was one of the first things which struck me, is that there is no punishment in the sense a kid off the streets expects. Nobody gets whipped or locked up.

It was a wonderful thing when I first heard the idea explained to me by Ernst Papanek,a psychoanalyst who was the executive director when I was at Witlwyck. Dr. Papanek is now an associate professor of education at Queens College and the executive vice president of a mental hygiene clinic.

"Punishment," he said, "teaches the child only how to punish. Scolding teaches him how to scold. By showing him that we understand, we teach him to understand. By helping him, we teach him to help. He learns cooperation by cooperating."

For a boy like me, a Negro for whom there had been a growing awareness of what a difference in color meant, the interracial activities, whites being treated the same as the colored with no preference at all, this was a tremendous awakening. All religions were represented among the boys, but none was treated better or worse than any of the others.

It hadn't been that way in Brooklyn. Deep inside myself I'd kept the bitter memory of the first time I was called a name because of the color of my skin. I didn't know what it meant then. When I saw my mother that night I had to ask her what it meant.

She sighed. I know why now. All colored mothers wait for it to come. They realize they've got to build a kind of callous for their children so that maybe the name will hurt a little less than it does as you grow older.

"You'll learn," she said, "that when one person makes another one angry, the one that's angry will want to hit back. Sometimes they do it one way, sometimes another. This time the boy called you a name. It's supposed to hurt you because your skin is dark."

"You're dark," I said.

"So I am Floyd," she said. "The Lord made some people light and some dark. We're all God's children. We're all equal in His eyes only some people don't think so."

I met a lot of them who didn't think that until I got to Wiltwyck. There, for the first time in my life perhaps the only time in my life, it seemed color didn't make any difference. In fact that's what helped to bring me out of the shell in which I had been living and what helped me to make friends finally. I had always wanted to be friends with somebody, but I never knew how. Here there were no differences. We dressed the same, did the same, ate the same.

In my dormitory my cot was between the cots occupied by a boy named Galento and a boy named Saunders. Galento was white, Saunders colored. At first I'd lay there between these two, never saying a word to them, just listening to them talk and kidding around with each other. After maybe a month I wanted badly to do what they did.

Every night, it seemed, just before the lights went out, Galento would throw his pillow at Saunders and Saunders would throw it back at Galento over my head. I wanted to get into it and eventually I did. It was fun. I started to laugh and enjoy myself. There were maybe forty to fifty Negro boys in the school at the time, thirty or so whites and the extraordinary thing to me was that they all got along. There were arguments and fights, sure, but never with a vulgar word about a boy's color, never the way it had been in Brooklyn.

Something else happened at Wiltwyck which was to my great advantage, although I didn't realize it then. I got into the ring and boxed with another boy for the first time with gloves on and all.

There were a lot of sports activities at the school. We played baseball and basketball. We went horseback riding. We could swim in Black Creek and fish there. Three or four times a year, though, Mr. Walter Johnson, the executive director of the school and sort of senior counselor, put on boxing bouts among the fellows.

In later years, after I became the champion and the magazines and papers started to write me up a lot, some of the writers talked to Mr. Johnson about me. I read where he said, "As I remember, Floyd wouldn't participate in group activities." That was right, at least about the boxing. When Mr. Johnson first asked me if I'd like to be in the tournament, I told him, "I don't like boxing. I don't want to go to the gym. I don't want to fight."

"Are you afraid?" he asked.

"I'm not afraid. I just don't want to," I said.

By that time my two older brothers were doing some amateur boxing in the gym at the Carlton Y.M.C.A. in Brooklyn. My mother told me on one of her visits soon after Mr. Johnson spoke to me that he had spoken to her about my not wanting to join in with the group.

"Maybe boxing will be good for my boy," she told him. "Maybe it will help him get the chip off his shoulder and be more like the other boys."

Well, they practically had to force me to get into the ring. First I watched a couple of bouts before I agreed to fight. I remember after that writing one of my rare letters home to my mother. "Tell brothers I'll join them in the ring some day," I wrote.

I fought three bouts at Wiltwyck and won them all. The first time I put the gloves on I boxed a boy I knew I couldn't beat. I saw him fight other boys and he was bigger than I. But the strangest thing is that when we put the gloves on he didn't seem to be even as big as I was. I don't say I knocked him around, but the important thing is he didn't knock me around. When it was over, he had the bloody nose. He was so mad afterward, too, because he couldn't do with me what he wanted to do. To this day, I remember his first name. It was Randolph.

The other kids loved to watch me box, not that I was so good, but because I was so funny. And what made me feel good was that when they laughed at me in the ring, I didn't feel ashamed at all like I used to. Even then I jumped when I threw a punch sometimes. Later on the writers began to call it "the gazelle punch," but I had no name for it or anything. I figured the easiest way for me to get at a guy was to jump up at him and throw the punch at the same time. That way I was flying through the air and punching. The way I boxed I'd miss the punch and land on my head. I must have done that a dozen times, but they had to give me the decision. I landed enough punches to earn it.

Each time my mother came up to visit - and the round-trip fare was three dollars, a lot in our home - she could see me getting better and better. Not boxing, I mean, but as a boy. One day when we had a chance to sit down together and talk quietly, she asked me the question that apparently had been on her mind ever since she agreed with the judge that I had to be sent away.

"Floyd, boy," she asked, "is it a jail?"

"It isn't, Momma," I said. "It's a school. It's the best one I ever went to."

It was, too, because from that point on I never had trouble again and never lacked the desire to read better and write legibly. I wanted to learn more and be like the other kids. From the time I went into Wiltwyck, the nightmares stopped and I never walked in my sleep any more. Until then it had been almost as though I was locked in a box and there was no way out wherever I turned.

I was there for two years. I was past twelve when I was discharged and allowed to go back to live with my parents and my brothers and sisters. I wasn't a scholar by any means then. I still am not now. But I learned right from wrong at Esopus. The way was opened there for my continued education, such as it is. I could look people in the eye, and when they talked to me, I didn't want to run and hide any more.

WHAT ARE WE GUYS DOING HERE?

Lesson 4

Teacher Aims

To help students identify with the subject of a biography
To help students understand how Floyd Paterson was able to change his life
To help students analyze a character from information read

Motivation

Why do you think it so very hard for people to change their way of life?

Student Aim

What helped Floyd Paterson to change his way of life?

Materials

Anthology selection - "It's a Prison" (See Lesson 3)
Worksheet - Multiple choice from story

Procedures	Skills
1. Pass out worksheet to class. Tell them to leave it face down on the desk.	
2. Ask students how they feel Floyd Paterson's life would end from the first selection. Ask:	
a. With what you know of his background how do you think he would feel about Wiltwyck? Why?	-- expresses an opinion based on facts in reading -- empathizes with the subject of a biography
b. What do you think of Wiltwyck?	
c. What kind of success in later life would you expect him to have?	-- predicts outcomes
3. Ask students to reread the selection to note briefly and in outline form changes in Floyd Paterson. (Divide the class into two groups so that you can help the poorer readers.) Place the form to be used on the board: I. Changes in Floyd (at least 7) (See end of lesson for suggested format) II. Reasons for Change (wherever possible)	-- notes pertinent details following the sequence of events -- understands cause and effect relationships -- is able to take simple notes and organize ideas
4. To test how well they noted details, ask them to complete the worksheet without looking at the text.	

What Are We Guys Doing Here?
Lesson 4 (Continued)

Summary

a. What were the changes in Paterson's way of life? What caused them? (Students should refer to their notes made while reading to support their answers.)	-- summarizes -- uses notes to support statements
b. How was this school different from what Paterson thought it would be?	-- makes comparisons
c. Why did he think it would be a prison? Note: Allow at least twelve minutes for the summary. Ask the student who finishes first to place his work on the front board.	-- identifies with the subject of the biography to assume his point of view

Application

What could we borrow from the methods used at the Wiltwyck School to help improve ourselves?

Homework

Select one of the Wiltwyck methods mentioned in class and in one or two sentences state why it should be adopted by your school. (These statements should be gone over orally at the beginning of the next English period so that students become accustomed to identifying the subjects of their sentences.)

Suggested Arrangement for Students' Notations

I. Changes in Floyd Paterson
- a. joy inside
- b. love and respect for people
- c. "straightened out"
- d. taught to read and write
- e. sense of belonging
- f. made friends
- g. able to live with himself and others
- h. engaged in sports
- i. learned right from wrong
- j. could look people in the eye(honesty)

II. Reason for Change
- good, fair teachers
- no punishment
- equal treatment for all
- was able to win in boxing
- new outlook on life learned by practicing understanding and cooperation

What Are We Guys Doing Here?
Lesson 4 (Continued)
Worksheet: Multiple Choice

Directions: Circle the correct answer.

1. My mother agreed to
   (a) keep me at home (b) protect me from the judge (c) send me to jail

2. I couldn't think of anybody wanting to
   (a) hurt me (b) help me (c) put me in jail

3. I was at Wiltwyck for
   (a) six months (b) three years (c) two years

4. Each time my mother came to visit she could see me
   (a) getting better and better
   (b) getting worse and worse
   (c) getting meaner and meaner

5. The "Gazelle" punch was a
   (a) fast punch (b) jumping up punch (c) hard punch

6. At first I
   (a) didn't like boxing (b) loved boxing (c) was afraid of boxing

7. My cot was between
   (a) a colored boy named Galento and a white boy named Saunders
   (b) a colored boy Saunders and a white boy named Galento
   (c) a colored boy named Saunders and a white boy named Galluci

8. At Wiltwyck it was the first time in my life that my color
   (a) made a difference (b) was disliked by me (c) made no difference

9. At Wiltwyck when you did something wrong you
   (a) never got whipped or locked up
   (b) got whipped or locked up
   (c) were sent home

10. The land Wiltwyck was on used to belong to the
   (a) Woodward family (b) Whitney family (c) Rockefeller family

Answers:
1. C
2. B
3. C
4. A
5. B
6. A
7. B
8. C
9. A
10. B

WHAT ARE WE GUYS DOING HERE?

Lesson 5

Teacher Aims

To motivate students to express their thoughts freely in complete sentences both orally and in writing for further diagnosis

To make students aware of the need to use correct punctuation and capitalization of initial sentence words as well as correct spelling in writing

To teach students the rudiments of proofreading

Materials

Rexographed sheets containing five sentences taken from first homework assignment and exhibiting the most common errors in punctuation, capitalization of initial sentence words. Next to each incorrect sentence present a corrected version.

(If the class is proficient in the above, select other common errors.)

Note: The class should have notebook dictionaries with them at all times for ready reference.

Warm-up

While the teacher is still on hall duty, the sheets should be distributed by monitors and read by students. Students should then be called upon to tell the class which sentence is correct and the reason.

Motivation

If we want to submit our ideas on improvements for our school in writing to the Student Council, what are some of the things we have to think about?

Student Aim

How can we state our ideas on school improvements clearly and correctly?

Procedures	Skills
1. Ask students to proofread their homework as you check the various rows. (Always limit proofreading to what was taught.)	-- learns to correct own work
2. Send about four students to write their statements on the board. Have the class correct them first for form before considering the content.	-- writes legibly for an audience

3. Call on students to state their recommendations and reasons orally. List these on the board.	-- expresses opinions in functional situation
4. Distribute paper and announce to the class that they are going to contribute to a Recommendation Sheet for the G.O. Student Council. Use the title: What I Would Like This School to be Like in the Future. Reasons are to be given in all cases. Remind students of the need to proofread and check spelling after the compostion is completed. Students may also exchange papers to read and proof read each other's papers. The teacher circulates to help students.	-- learns civic responsibility -- is made aware of the need for correctness in writing so that others can read it -- links reading with life situations -- learns how the language arts are related to political and social action

Summary

Why do we need to proofread our papers when we have finished writing?

Application

How does this help us in school?...in the outside world?	-- links school learning to the demands of the outside world

Note: The recommendations when corrected should be submitted to the Student Council to make this a functional situation.

The teacher corrects the compositions for:
a. complete sentences
b. capitalizing initial sentence words
c. misspelled common words for further study

The teacher also makes a comment about the merit of the content. Compositions should then be rewritten correctly in class or at home.

Homework

Read the next chapter of Paterson' biography, "I'm Not Going Through the Back Door."

WHAT ARE WE GUYS DOING HERE?

Lesson 6

Teacher Aims

To evaluate students' work
To teach students to evaluate each other's work
To provide the opportunity to contribute to group discussion

Note: The teacher has quickly checked the compostions written on the prior day for capitalization of initial sentence words, punctuation, and spelling and has made a tally of other common errors for a future lesson. The papers should be collected, after the students have evaluated the content, for more detailed correction and subsequent rewriting.

Motivation

If you were a member of the Student Council and somebody sent you a recommendation for making this a better school, what would you want included?

Student Aim

How can we find out how clear and valuable our recommendations are for a better school in the future?

Procedures	Skills
1. Elicit from the students a list of questions that are to be used to judge each other's work and write them on the board.	-- learns to evaluate -- learns to take constructive criticism
a. His or her statement (1) Did he write enough so that everything was clear? (2) What may be accomplished for everybody's good by adopting the recommendations?	-- shares ideas
b. His reading (1) Was it loud enough to be heard? (2) Did he articulate clearly?	-- listens purposefully in an audience situation -- reads in a clear and audible voice
2. Several volunteers or chosen students read their compositions to the class. After each composition is read, direct the students' attention to the questions on the board and ask for comments from the class.	

3. The student's composition is graded for content by the entire class at the end of the discussion. For best results use a chart such as the following:
   - Excellent - well-presented, clear suggestions backed up by good reasons fully explained
   - Good - audible, good suggestions fairly well explained
   - Needs Improvement - not audible, too brief

-- applies criteria purposefully

Summary

From what we have heard in the lesson, how well have we presented our ideas? What do we need to improve our presentation?

-- becomes aware of standards of attainment

Application

Why is it so important nowadays to know how to present your ideas forcefully, completely, and clearly?

Homework

Finish reading "I'm Not Going Through the Back Door" from the Paterson biography.

WHAT ARE WE GUYS DOING HERE?

Lesson 7

Teacher Aims

To help students appreciate character growth in the subject of a biography

To provide a learning situation requiring retention and recall of details from previous readings

To introduce students to a serious consideration of human values

Motivation

What does Floyd Paterson want to tell us through the two titles of his chapters: "I'm Not Going Through the Back Door" and "I Am the World's Champion" ?

Student Aim

What are the things Floyd Paterson discovered about life as a result of his success?

Materials

Anthology selections: "I'm Not Going Through the Back Door" and
"I Am the World's Champion"

Procedures	Skills
1. Begin the class by asking how Floyd Paterson changed at Wiltwyck. Ask:	-- recalls details of story
a. What in particular at Wiltwyck gave Paterson a new outlook on life?	
b. How do you think these changes helped Floyd Paterson to become a successful man?	-- makes inferences - anticipates outcomes
c. How did he react to his new life? (Ask students to glance at the first page of "I Am the World's Champion.")	-- skims to recall information previously read
d. Why was Floyd's success bitter at times?	
e. How did he feel about the incident in Baltimore when he couldn't eat in a restaurant? How would you have reacted?	-- reacts vicariously to circumstances described in a book
f. What did he mean by "I came in the front way I'll go out the front way."	

2. Tell the class that in the chapter "I Am the World's Champion," Paterson takes stock of himself and his relationship to other people. Have them read the chapter to answer these questions:	-- reads to find out important information
a. What important things has Paterson discovered about life?	-- weighs human values
b. What is his attitude toward learning?	
c. What is his important message on people's relationship to each other?	

Summary

Use the above questions to summarize the lesson. Ask in addition:	-- summarizes findings
a. How has Paterson changed since his boyhood? (Return to the Aim that is on the chalkboard.)	-- compares likenesses and differences
b. Why is the book called Victory Over Myself?	-- recognizes the theme or message of a work

Application

What two things that Paterson discovered can we put into practice for a more successful life?	-- links literature to personal living

Homework

Make believe you are a television director. List all the important scenes in the biography. Next to each state why they are important.

"I'm Not Going Through the Back Door"

Shortly after I became the world's heavyweight champion, the mayor of Mount Vernon, New York, who had once been a fighter himself, arranged for a torchlight parade in my honor. Not many people are given the privilege to sit in an open car that rides up a main street while thousands cheer you. I appreciated the distinction, but at the same time I felt very strange. I was extremely self-conscious, as though I was under some kind of microscope and had to perform for the viewers. They were good people who were celebrating my triumph, but I felt embarrassed waving back at them. It seemed to me that parades were for presidents and kings.

Later on, I had occasion to go by boat to England. As part of my wardrobe, I bought a tuxedo. We were traveling first class and for dinner the passengers were expected to wear dinner jackets. I wanted to do what was expected, but I just couldn't bring myself to get all dolled up in the monkey suit just to sit down and eat. Rather than do that, I ate all my meals in my stateroom. I felt that black ties were for people who were born into that kind of living.

The point I'm making is simply this: I wanted to be myself and not somebody else. I didn't want to change my attitude toward life and living just because I had become the titleholder. I wanted to act in the same way I would if I were just another American Negro. In other words I wanted to be accepted for what I had always been and not for what I had become.

Segregation and discrimination were not anything new to me. I had lived with them all my life, and like a good many Negroes, I was powerless to do anything about them until I gained a distinctive position. By the same token, however, I didn't think I should get any better or worse treatment just because I was Floyd Paterson. I knew that in certain sections of the country I would be called what people of my race have always been called. I knew that in others I'd be greeted eagerly in front of my face but looked down upon behind my back.

I did not, however, anticipate what did happen when I went on a five-city exhibition tour in April, 1957. I was to fight exhibitions with Julio Mederos in Kansas City, Minneapolis and Joplin, and with Alvin Williams in Wichita and Fort Smith. This wasn't deep South. If it were, I might have understood it, even if I didn't like it. This was more Midwest, so far as we were concerned, except, of course, for Arkansas.

Anything that would happen in the South wouldn't have surprised me. I had had a fairly bitter taste of it in March , 1954, when I drove to Washington for my fight with Sam Brown. Dan Florio had gone ahead by train. D'Amato was in my car with me. It was a pleasant enough trip until we got to Baltimore, when I decided I wanted something to eat. I drove along looking for likely places, when I also noticed that I needed some gas.

The first gas station also had a lunchroom connected with it. I pulled up in front of the pump, told the attendant to fill it up, and then walked into the lunchroom, while Gus who didn't want to eat at the time, waited in the car. There was an open stool at the counter. I sat on it and waited to be served.

"Please make up two hamburgers, medium," I told the counter girl when she came over to me.

I thought she was going to say something when she hesitated, but she didn't. She went into the kitchen at the back of the lunchroom. After a while she came back to me carrying a paper bag.

"That'll be forty cents," she said.

I reached into my pocket for the change, but when my hand was still in my pocket, I said, "You must have misunderstood me, ma'am. I didn't want the hamburgers to go, I want to eat them here. And I'll have a Coke with them, please."

Then the expression changed on her face. She held the bag like it was something that was bothering her. She kept glancing to the back of the lunchroom and I followed her eyes. A policeman apparently had come in through the kitchen and was standing there glaring at me, with his arms folded across his chest.

"I'm sorry," the counter girl said, "but you can't ... we don't ... well, you'll have to eat them outside. The Coke's outside, too, in the machine near the gas pumps."

My hand never came out of my pocket with the forty cents. I was stunned. I kept looking from the girl to the policeman, and I could feel the heat rising in my body. I wasn't trying to force myself on anybody, but I didn't want anybody to impose anything on me. It just hadn't entered my mind that the lunchroom could be segregated. It struck me how stupid the whole thing was. She was ready to accept my money, but I wasn't considered good enough to sit on the stool and eat the food which the money bought.

Just at that point, D'Amato came hurrying into the restaurant.

"Is anything wrong, Floyd." he asked.

"Nothing's wrong," I said. "I just lost my appetite."

The girl was still holding the bag in her hand. I got off the stool, turned, and walked out of the place. So far as I was concerned, she could eat the hamburgers herself or sell them to the next customer who was more acceptable. I wasn't going to pay for them, even if I had ordered them. We got into the car and drove off. Gus told me then that there had been a police car parked in the gas station, and when I went into the lunchroom, one of the policemen had gotten out of the car and entered the restaurant through the back.

"I went in through the front, Gus," I said, "and I came out through the front. "I'm not going through back doors. I don't want to be where I'm not wanted, but when is this stupidity going to stop?"

"I Am the World's Champion"

When I add up my own blessing, I know how far I have come from the darkness of the cellars and subways and the fears which used to haunt me and still haunt me now and then,but I'm no longer afraid, because I know now that nobody can do for me what I can do for myself. It may seem a small thing to some people who never had to worry about such things, but I take pride now in the way I'm able to speak and write and mingle with all kinds of people, although I was more nervous than at any time in my life when I had an audience with President Kennedy. I had a start toward an education, but I've never said to myself that I didn't have to learn any more once I was handed my diploma from P.S. 614.

I'm not ashamed to reveal it, but wherever I go these days I carry books with me, and one of those books is a dictionary. There was a time when somebody would say something to me and I'd pretend I knew what he was talking about when all along I didn't know the meaning of the words that were being said to me. That cost me -- not alone in money, but in pride and shame.

Now when somebody says soemthing to me, I ask the meaning of the word if I don't understand what is being said. For instance, when this book was being prepared, my collaborator, Milton Gross, used the word "introspective," in asking me a question about myself. I let the sentence pass for a while, but all the time I was thinking about what the meaning of the word was. Finally, I stopped talking in the middle of a sentence, knowing that I couldn't answer the question intelligently if I didn't grasp the full meaning of it.

"What is the meaning of that word--introspective?" I asked.

When it was explained to me, I realized how much it really applied to me, not just outside the ring, but inside it as well. Boxing is an outgoing business, but I do so much of my fighting inside myself. Let me be honest-- I torment myself so much and so often because what I want above everything else now is what I wanted as a child. I want acceptance and I want commendation. I want people to say I've been a good champion. I want them to say I've been a good man and a thoughtful man. I would like the same sort of reception here that I received in Sweden when I went on my exhibition tour in August of 1960 and the people treated me as though I was somebody.

I must confess that those weeks spent touring twenty of Sweden's provincial districts, which are like the states of our country, were among the most satisfactory of my life. For the first time in my twenty-seven years of living as a Negro I really discovered what it might be like to live without a kind of iron curtain being raised between people because the color of their skin happens to be different. I have no intention of preaching a sermon this late in the story of my life, but it does seem to me that all people should be treated alike until you discover for yourself that one is better or more likeable or more honest or more decent than the other.

For myself, I approach everybody in one way. They all are 100 per cent, and I let them find their own level. Some go up to 110 per cent or more. Some drop down so much that before we're through they owe me some points. You can't like everybody, but you can't dislike everybody, either. And so far as hate goes, there aren't too many people in the whole world who are so bad that you hate them.

There must be room in all of us for understanding. Coming from a fighter that may seem a strange thought to some people. Ours is the only business in which the fundamental idea is to knock the other guy unconscious, and if you follow that thought through to its logical conclusion, it is the only sport in which a man has a license to hurt another man.

Yet there isn't hate in any one of us. For myself, I can truthfully say I feel no differently inside if I'm fighting a white man or another Negro. I've got the title. The other man is trying to take it away from me. It's as simple as that. It's the way of life put into a ring surrounded by ropes, but before the fight neither one of us hates the other. During the fight we respect each other, and after it there's a kind of admiration and understanding which two men who have fought honestly can have for each other.

I have crowds with me now -- a manager, trainers, sparring partners, lawyers and accountants. Some of them are still with me when I climb the four steps up into the ring and wait for the opening bell. But then it sounds, and they're out of the ring. The lights go out all over the arena, except for those that come on over the ring, and then you see the resin dust rising upward and the man coming toward you for the other corner. And then it is only me against him. As I write this, I am the world's champion. But I am alone. Is there any other way?

WHAT ARE WE GUYS DOING HERE?

Lesson 8

Teacher Aims

To provide students with an opportunity to express themselves through role-playing and dramatization
To help students gain further insights into the character of Floyd Paterson by relating him to Career Guidance students
To stimulate student-to-student communication in a meaningful audience situation
To help students react emotionally to the impact of situations in the biography through dramatization

Motivation

About which two things does Paterson react most strongly in the concluding chapters? If we want to dramatize these reactions for an audience, what must we try to do?

Student Aim

How can we make the audience react and share Paterson's feelings about success and racial prejudice through voice, gesture, and action?

Materials

Chapters of Victory Over Myself studied by the class

Procedures	Skills
1. Begin by perusing the homework which should be readily accessible on the desk. Ask:	
a. Which of the scenes you have listed would be most closely connected with Paterson's feelings about success... with racial prejudice. (Students will see how earlier episodes are closely interlinked with later attitudes and happenings.)	-- sees relationships -- gains insights into character development
b. How do you think Paterson felt on the boat, in Mount Vernon, in the Baltimore restaurant? Show how you think he acted in these situations.	-- gains vicariously through literature awareness of the feelings of others

2. Ask the students to show how they would react by acting out one of the situations. The class should then decide on dramatizing two of the scenes discussed. Students volunteering for the main role may pick others for the supporting roles.

-- gains awareness of teamwork needed in presenting a play

3. Ask the class to review the important details of the scene selected:
   a. What is said and done
   b. How it is said or done
   c. What other scenes may be added or interwoven?

-- recalls and interrelates details

4. Students present through role-playing two scenes for the class: one reflecting some aspect of Paterson's success and his feelings about it, the other reflecting his feelings on racial prejudice.

Summary and Evaluation

a. What is meant by "acting out ?"
b. How successful were we in acting out Paterson's feelings about success and racial prejudice?
c. What can be improved in our acting so as to have a greater effect on the audience? (voice-gesture-action)

-- evaluates acting in terms of real-life situations

Homework

Prepare a scene from the biography for taping. (The teacher should take a quick check of those who want leads and of those who will play supporting roles.)

Note: The teacher may encourage many interpretations of a particular scene.

WHAT ARE WE GUYS DOING HERE?

Lesson 9

Teacher Aims

To provide students with an opportunity to interpret a work of literature for their classmates
To tape the performances of students so that they may react critically and evaluate these at a later date
To develop an audience situation to permit students to appreciate and evaluate the interpretive powers of their fellow students
To provide an opportunity for students to use effective oral expression

Motivation

What makes you tell your friends that one movie or television program is better than another? What will be our problem while watching the performances of our fellow-students?

Student Aim

How can we most easily select the best acting performances?

Materials

Tape recorder and tape; return previously corrected compositions

Procedures	Skills
1. Assemble the casts for each scene in various parts of the room and have them run through their lines. Then, reassemble them as a class and develop the criteria.	
2. Develop simple criteria for judging performances with the class viz. a. How true-to-life were the dialogue, action and characters? b. How expressive was the action?	-- learns standards for evaluating interpretations of literature
3. The teacher should call upon groups for the taping of scenes. The class is to evaluate each performance briefly. The same evaluation chart as used for the compositions may be used, viz, Excellent - Good - In Need of Improvement. A pupil secretary should keep a record of the players and their ratings.	-- learns the importance of dialogue and gesture in acting -- gains an insight into the dramatic arts -- reacts emotionally to literature

4. The class should make suggestions as to which scenes could be improved with added dialogue and changed actions.

-- offers opportunity for creative oral composition

5. Encourage the students to develop the scene to a realistic conclusion.
   Note: The teacher should arrange for an assembly or other presentation to make the lesson functional.

Summary and Evaluation

If time permits the teacher may replay the tape. Ask:

a. What seemed to be most important for the acting out of a good scene? (Elicit good dialogue, meaningful action, expressive voice tone and interpretation.)
b. Which scene was the most moving or effective? Why?

-- encourages objective evaluation of work of self and of peers

-- develops indirectly a more critical appreciation of plays presented in this and in other media

Application

How will this help us to be better judges of movies and television plays?

Note: With a large class, this may require two sessions. Two sessions might also permit an immediate replay of the scenes for the students.

-- extends critical appreciation to a real-life situation

Homework

a. State in one or two sentences the reasons you like a particular performance in class today. Identify the scene.
b. Rewrite correctly the composition for the Student Council on what our school should be like in the future.

WHAT ARE WE GUYS DOING HERE?

Lesson 10

Teacher Aims

To provide a functional situation in which to improve students' mechanics of writing

To review with students terminal punctuation and capitalization of initial sentence words

To teach capitalization of proper names, the use of the colon, the use of the parenthesis (omit technical nomenclature for students) and the need for correct spelling

To develop in students sentence "sense"

Motivation

Why do they have movie, radio, and television scripts? What must we do if we want to remember what our dialogues are about if we want to use them for a rehearsal?

Student Aims

How can we write down (introduce the word transcribe) a scene from the tape recorder correctly enough so that others may read it? What shall we include?

Materials

Tape recorder and taped scenes of the Floyd Paterson biography
Class literature anthology
Student notebook dictionaries

Procedures	Skills
1. Ask the class to turn to a play in their anthology. Ask:	
a. What does the playwright include in writing a scene? Elicit the following: (1) who is speaking (2) the expression to be used in the dialogue (3) the action (if any) and stage directions	-- answers fully rather than in monosyllables -- uses reading to carry out a task
b. Where is the name of the character written?	

c. How is the name written? (Elicit initial capitalization of proper names.)
d. What punctuation follows the name?
e. How can you tell the difference between the dialogue and the action? (Elicit: The action is described separately from the dialogue and is enclosed by parenthesis.)

2. Start the tape after alerting students to listen to a sentence of dialogue. Ask students to write it in their notebooks; then ask for volunteers to place it on the board. If there is a back board, a student may write it at the board simultaneously.
3. Ask the students to raise their hands if they see any errors, including spelling, at the board. After all corrections have been made, ask them to correct their notebook work.
4. In the time remaining, as much of the dialogue is copied as can be dictated by the recording. The class examines every few phrases to place into them the correct punctuation, spelling, etc.
Note: Examples for using the punctuation marks and play form are taken directly from the recorded dialogue.

-- learns punctuation functionally

-- learns to use terminal punctuation
-- learns to capitalize proper names
-- uses colon and parentheses when necessary

-- develops sentence sense
-- proofreads own work and peers' work
-- corrects spelling in a functional situation

Summary

What did we find necessary to include when recording a dialogue?

Application

In which other situation is it important for us to write sufficiently correct for others to understand it?

Homework

Plan to write a dialogue in class tomorrow. It may be one of the taped recorded scenes as you remember it or any of the following:
a. you and another student("he understands me")
b. you and a teacher("she picks on me")

WHAT ARE WE GUYS DOING HERE?

Lesson 11

Teacher Aims

To motivate students to write an imaginary dialogue or one recalled from the Floyd Paterson biography
To help students express their thoughts freely
To provide students with an opportunity to gain insights into the structure of the play through their own self-expression

Motivation

Why would it be difficult for an actor if all we gave him for a radio or television broadcast was a summary of the story?

Student Aim

What must we include to write a good dialogue?

Materials

Students' notebook dictionaries
Tape recorder and blank tape
4x5 yellow paper for student comments on each other's dialogue

Procedures	Skills
1. Have a student copy the assignment of the prior day on the chalkboard.	
2. Ask for volunteers to tell the class what they plan to include in their dialogue. Elicit constructive suggestions from the class.(Have students refer to their notes of the prior lesson as a guide.) Ask:	-- plans and gives form to his self-expression -- uses class notes functionally and recognizes the value of keeping a record
a. What must each line of the dialogue reveal? (Elicit: problem situation, reactions of participants,etc.)	-- becomes aware that a line of dialogue contains clues to action and character
b. Why must you include some stage directions, i.e., indication of the actions or gestures of the characters?	-- makes inferences -- gains insight into play structure
c. How can we judge character from the lines of a dialogue? (List the responses to these questions on the board as a guide to students in their writing.)	

3. For the student or students who find this writing too difficult, provide a quiet corner in the room where each may take a turn speaking into the tape recorder. It might be advantageous for them to create a dialogue involving all the students in this situation so that they can participate in the same dialogue. Then play the dialogue back a few words at a time while the students copy it down with your help.
   Note: The longest dialogue as well as the most fragmentary should be accepted as genuine products of imaginative writing.

-- learns relationship of listening, speaking, and writing

4. As each student completes his dialogue, have him read it to a classmate. The classmate then reads it himself and makes recommendations to improve or correct it.

evaluates according to pre-established criteria

Summary

What should you have included in your dialogue? (Ask students to check their compositions quickly.)
Note: Collect and read the compositions but do not correct them.

Homework

Ask members of the household or neighbors what they know about Dr. Martin Luther King. Record the information in your notebook. On the following day, go to the reading room of the library and look at Time, Newsweek, Life, Ebony, etc. and record information (briefly) about his activities.

WHAT ARE WE GUYS DOING HERE?

Lesson 12

Teacher Aims

To provide an atmosphere in which students freely evaluate and accept criticism of their own work

To foster in students a recognition of the simple qualities of good writing

To foster good audience habits whereby students listen with attention and respond when other students speak

Motivation

Draw a yardstick on the board or hold one up if available. Ask students what it is used for. Then ask them if it could be used to measure how good their dialogues are. Ask: What kind of yardstick do we need?

Student Aim

How can we develop workable standards to use for the evaluation of our dialogue?

Materials

Compositions uncorrected but read
4 x 5 yellow slips

Procedures	Skills
1. Read, have read, or have acted out the best dialogue from those you have received.	
2. Ask the students why it is good. (If they can tell why this dialogue is good, they will be able to rate the remaining compostiions.) Ask: What questions should we ask when judging the dialogues? Elicit and place on the board as criteria: a. Can you understand what is happening? b. Is the problem or situation clear? Is anything missing? c. Is any part "phoney"? d. Is it a true situation? Could it have happened this way?	-- learns the simple qualities of good writing -- learns to set up standards or criteria to evaluate his own work

3. Divide the class into three groups. Each group has a leader who keeps order and a "best reader" who will read any composition others are unable to read. (Each composition is discussed and evaluated according to the criteria. See # 2.)

-- develops self-reliance in working independently of the teacher
-- learns teamwork and co-operation in contributing to a simplified group activity
-- judges fairly in evaluating other's work

4. Each group reads five compositions belonging to members of other groups. Each pupil may read one or the "best reader" may read them aloud to his group.
5. Compositions are graded at the conclusion of the discussion by each group as Excellent, Good, In Need of Improvement. A secretary for each group records the title of the dialogue, the writer, the grade and a one sentence statement on the reason for the grade.

-- sees the need for an accurate recording of information

6. The teacher circulates and notes how each group works.

Summary

How well have our standards or criteria worked? How many had trouble making a decision about a composition? (Ask for a show of hands.) Why?

-- learns what is involved in making a decision in evaluating something

Application

Knowing Floyd Paterson the way we do, how would he feel about this lesson - learning how to judge our own writing and that of our classmates?

Homework

(See Lesson 11. Repeat on the board if necessary.)

Note: The teacher collects the compositions and notes common errors for future teaching. This should include commonly misspelled words. The compositions will be redistributed on the subsequent day for reading and dramatization.

WHAT ARE WE GUYS DOING HERE?

Lesson 13

Teacher Aims

- To enable students to gain a pleasurable experience from their own creative work
- To provide students with an opportunity to learn good audience habits and focus attention on a presentation
- To help students improve speech habits by performing in a functional situation demanding clear, well-articulated and expressive speech
- To help students recognize the qualities of good writing
- To give students an insight into the reader's contribution in interpreting a writer's work

Motivation

Tell the class that the best dialogues or compositions are going to be presented. Ask: What should we try to find out while watching them?

Student Aims

What makes a composition good?
What is the contribution of the reader?

Procedures	Skills
1. Divide the class into three groups. Distribute the three best dialogues to each group. Each group has a leader who keeps order and who is to serve as "director." The director rereads aloud the dialogue for the group and has students try out for a reading for the class. Give the class about fifteen to twenty minutes to prepare. Circulate to assist students. When each group is sufficiently prepared, have them give a dramatic reading of their dialogue.	-- uses reading to carry out an activity -- makes inferences and interprets what he reads -- evaluates and identifies writing that meets criteria
2. After each presentation ask: a. Why do you think this dialogue was selected for presentation? (Refer students to the evaluation questions set up in the prior lesson. Then call upon a student to read the comments made on the yellow slip on the prior day.)	

b. In what way could the readers (or actors) have done more to bring out the meaning and point of the dialogue?	-- recognizes the role of the reader,or actor, in interpreting a written script
3. Return the remaining compositions to the students. Give students sufficient time to read the comments of their peers on the yellow slip stapled to the dialogue. If a student has a question to ask of the evaluators, provide the opportunity for them to explain to the student why the grade was given.	
4. Students place their dialogues in their composition folders for further reference.	-- gains concept that writing demands constant effort and improvement
Note: The teacher has previously noted the common errors and plans a future lesson to teach the correct forms. After this lesson, the compositions may be proofread in a class period and rewritten. The dialogues should be kept on file for presentation to a guidance class, a P.T.A. meeting,a faculty conference, or some other audience situation arranged by the teacher with the approval of the principal.	-- gains a feeling of status through participation in a schoolwide activity featuring his own or his fellow Career Guidance classmate's work

Summary

What did we discover made a composition good? What is the reader's role in communicating a writer's work to an audience?	-- improves aesthetic taste -- gains an appreciation of the actor's role

Homework

Get your notes on Dr. Martin Luther King in order. Add one or two sentences stating your own personal knowledge of him obtained through reading, television, movies, etc.

WHAT ARE WE GUYS DOING HERE?

Lesson 14

Teacher Aims

To make students aware of the part played by work, training, determination, and perseverance in a successful career through the study of a chapter in a biography

To introduce students to the biography of a contemporary leader in the Civil Rights movement

Motivation

At the very start of the period, send pupils to the board to write one sentence stating what they learned about Dr. Martin Luther King. (If necessary, read aloud the first four paragraphs of the last chapter in the biography, Martin Luther King: The Peaceful Warrior by Ed Clayton.) Then write on the board or have ready on a magic marker chart the following:

INSPIRING EXAMPLES, MODELS (people to imitate)
A LUCKY BREAK
HARD, STEADY WORK
TRAINING
ABILITY
"CONNECTIONS"

Ask: Which do you think are most important in determining what a person will become? What should we try to find out from this biography of Dr. Martin Luther King?

Student Aim

What contributed to making Dr. Martin Luther King the man he became?

Materials

"The Dream Begins" from Martin Luther King:The Peaceful Warrior by Ed Clayton, Englewood Cliffs, New Jersey, Prentice-Hall,Inc.,1965

Multiple choice check on student reading

Procedures	Skills
1. Ask the students to read "The Dream Begins" and to be ready to read to the class paragraphs that indicate what went in to the making of Dr. King. (Refer to list used in motivation.) Distribute multiple choice check so that students can see how well they read.	-- reads with a specific purpose -- reads aloud in an audience situation to provide information

2. Ask:
   - a. What effect did the Negro fighters for freedom have upon him? What caused their success?
   - b. Why was Martin chosen for the oratorical contest? Why was this to be important in his later life?
   - c. How is the incident in the bus connected with his reading and the beginning of the dream?

-- makes inferences
-- sees relationships
-- understands cause and effect relationships

Summary

Refer back to the chart. Ask students individually to go to the board and point to a word which tells us what made Martin Luther King turn into the man he became. Ask students to give an example from the chapter.

-- recalls information read in a purposeful situation

Application

Point to the list on the board.
Ask: What is the meaning of these words in relation to a person's future? Which ones are most important for you?

Homework

Read the chapter "We Shall Overcome" List all the people the author tells us helped Dr. King in his fight for freedom.

What Are We Guys Doing Here?
Lesson 14 (Continued)
Reading Check on "The Dream Begins"

Directions: Circle the letter of the word or words which best completes the statement.

1. Dr. Martin Luther King's father had
    a. a soft childhood
    b. a hard childhood
    c. a delinquent childhood

2. Dr. King's father insisted that if his sons wanted spending money,they were
    a. to ask him for it
    b. to steal
    c. to work hard

3. As a newsboy, Dr. Martin Luther King was
    a. responsible
    b. lazy
    c. careless

4. Martin bought a lot of books on
    a. physics
    b. Negro history
    c. checkers

5. The laboratory school at Atlanta University was trying to prove that Negro children could learn just as quickly as white children if
    a. they were taken on trips
    b. whipped
    c. given an equal opportunity

6. Among the Negro fighters for freedom, the author mentions
    a. Frederick Douglass, Nat Turner, and Harriet Tubman
    b. Frederick Douglass, Nat Turner, and Jefferson Davis
    c. Frederick Douglass, Booker T. Washington, and Denmark Vesey

7. At this time in his life, what bothered Martin most concerning the Negroes
    a. was their poverty
    b. was their segregated education in the South
    c. was discrimination in housing

8. Martin's reading helped him to
    a. build a ship
    b. get high marks
    c. use big words

9. An oratorical contest is
    a. a writing contest
    b. a speech contest
    c. a dance contest

The Dream Begins

The Reverend King never wanted his boys to be soft even though he was able to make their childhoods a lot easier than his had been. He always insisted that if they wanted spending money they had better work for it ! And what was more, they had better do a good job,or answer to him.

Martin began selling Atlanta's evening newspaper, The Atlanta Journal. as soon as he was big enough to lift the huge bundles of newspapers and to get a route of his own. He proved so responsible that by the time he was thirteen he had been promoted to assistant manager of one of the newspaper's neighborhood deposit stations.

One of the things Martin liked best to do with the money he earned was buy books - special books. He had long since found out that the history books he was given in school had very little in them about Negro history and he was determined to find out more about his own people.

After Martin finished the sixth grade, his parents sent him to a private "laboratory" school which was being conducted as an experiment by Atlanta University. The classes were small and the students were given a great deal of individual attention by expert teachers who were eager to prove that Negro children could learn just as quickly as white children if they were given an equal opportunity.

Unfortunately, this fine school closed down two years after Martin entered. But he learned many things there that he had not dreamed of as a public school student.

He learned of the giants and the heroes among his own people - those who had fought for Negro freedom and whose names were seldom mentioned in American history books.

He read of Harriet Tubman, the frail Negro slave who plotted and masterminded escape routes to the North for other runaway slaves; and of Nat Turner and Denmark Vesey, who led the slaves into uprisings and rebellions against their cruel plantation masters. His imagination reeled when he read of Frederick Douglass and his lifelong fight to abolish slavery - Frederick Douglass who was born a slave and became a statesman.

He thought often of the fact that no effective laws had been passed to help the Negro since Abraham Lincoln issued the Emancipation Proclamation in 1863. Although the Supreme Court had handed down one decision that it was not legal for white children and Negro children to be separated, or segregated, in the schools - he knew that there was still segregation in most of the schools in the South.

He knew that he would be proud to be like those heroes when he was a man. In his imagination, he could see himself as Nat Turner or Denmark Vesey, leading his brothers to freedom in the dead of night. Or he would dream that he stood on a platform and, like Frederick Douglass, made fiery speeches about a better life for Negroes.

The time had come for Martin to "get the big words" that he had once told his mother he would find someday. And get them he did. Martin learned to use his big words very well.

By the time Martin was a junior in high school, he was using his big words so well that he was chosen, along with several other students, to represent his school in an oratorical contest in Valdosta, Georgia. Making the trip with them was their speech teacher, Miss Sarah Grace Bradley.

Martin did not win the contest, but he took second prize for his school.

On the way home, when the group boarded the bus for Atlanta, the students sat in whatever seats were vacant. A short distance up the road, however, more passengers got on the bus. Most of them were white.

When the white passengers could not find seats, the bus driver turned around and ordered the Negroes , old and young alike, to stand so that the white passengers could sit down. Several of the older Negroes began to get up, but Martin and the other students remained in their seats and ignored the driver.

This made the driver angry. He began shouting hatewords at them. Still they didn't move. Then he threatened to call the police. The students kept sitting. Finally their teacher asked them to stand. At first, none of them moved. Then slowly, one by one, they stood. And they had to remain standing for most of the ninety miles back to Atlanta.

Miss Bradley feebly tried to explain to the students that she felt it was her duty to avoid trouble since she was responsible for them. They listened, but they were not convinced.

Yet, Martin wondered, what else could she have done?

WHAT ARE WE GUYS DOING HERE?

Lesson 15

Teacher Aims

To help students understand how all people may work together for a constructive cause (through the biography of Martin Luther King)

To enable students to understand that to accomplish something demands constant effort and courage

To provide an opportunity for students to react to an inspirational biography and discover the meaning of constructive leadership

Motivation

Have individual students list on the board all the people who worked with Martin Luther King.

Ask:

Why did these people join Dr. King?

What happened to many of them?

What do you suppose we ought to find out about Dr. King to discover why so many people risked their lives to work with him?

Materials

"We Shall Overcome" and "I Have a Dream" from the biography of Dr. King(op.cit.)

Student Aim

What are the qualities that make Dr. Martin Luther King the man he is?

Procedures	Skills
1. Ask:	
a. What have we learned about Dr. King in the chapter we read for today? (Ask students to cite from the text instances of his actions,utterances)	-- recalls pertinent details from reading -- learns to support statements by examples from text
b. What qualities do these things reveal? (Elicit: leadership, courage,tireless effort, willingness to take risks or suffer, etc.)	-- makes inferences -- gains a sense of values -- becomes acquainted with positive human qualities
c. Who knows what Dr. King's dream is?	
2. Introduce the class to the chapter "I Have a Dream" to find out what Dr. King accomplished by July 2, 1964.	-- reads with a purpose
3. Have students complete the True-False check and use the oral correction as the summary of the lesson.	-- checks reading for accuracy

What Are We Guys Doing Here?
Lesson 15 (Continued)

Summary

See True-False check.

Application

We have read the biographies of two men whose accomplishments are very different. What was true about both of them? What have we learned is very important in carving out our future? What is the great lesson Dr. King has taught us?

-- makes analogies
-- sees relationships
-- applies learnings to own life

Homework

Review the biographies of Floyd Paterson and Martin Luther King. Under the name of each list the things which you think caused their success. Then list one thing you admire about each.

We Shall Overcome

From this time forward , there was no turning back for Dr. King. Overnight he found himself the leader of an awakened people. Plans were made to extend protests all over the South. A new organization was formed. It was called SCLC (Southern Christian Leadership Conference) and Dr. King was elected its president.

Other groups also joined the fight for freedom. White college students from the North joined forces with Negro college students from the South. They banded together and began sit-ins at restaurants and stores which would not serve Negroes. They were met with threats and often with beatings. But they were not stopped and they did not "lose their nonviolence."

Then the freedom rides began. Groups of whites and Negroes from all over the country boarded buses in the South and sat together in the white section. They "tested" bus station restaurants and highway restaurants insisting that the Negroes among them had the right to be served in places of public accomodation. They were carted off to jail by the hundreds. In jail, they went on hunger strikes and sang freedom songs.

"We Shall Overcome" became the freedom-fighters' song. It was sung on picket lines at bus stations and protest marches. People joined hands at rallies in the lonesome fields of the rural South and sang it by the light of flickering torches. As they marched to jail they sang:

> We are not afraid, we are not afraid,
> We are not afraid today
> Oh, deep in my heart I do believe
> We shall overcome some day.

Wherever the freedom movement reached a crest, Dr. King was there to give his people courage and spiritual guidance. Older protest groups like the Urban League and the NAACP (National Association for the Advancement of Colored People) gave their support to the freedom movement. They were joined by newly formed groups like CORE (the Congress of Racial Equality) and by SNCC (the Student Non-Violent Coordinating Committee).

The clergy of all faiths joined the movement. White Episcopalian ministers were jailed for freedom riding, and Jewish rabbis fasted and prayed in the jails of the South. A Catholic bishop insisted that the white schools in his parish admit Negroes.

Dr. King spoke at rallies of thousands and at small gatherings in the fields. His growing family saw very little of him, but his wife Coretta, stood firm.

Their second child Martin Luther King III, was only a year old when a mentally ill Negro woman stabbed Dr. King with a paper knife in New York City. He was in critical condition for days.

While Mrs. King was carrying Dexter Scott, their third child, Dr. King was serving time in an Atlanta jail for leading a protest march.

A few days after Mrs. King gave birth to their youngest daughter, Bernice Albertine, Dr. King finished a week of demonstrations in Birmingham, Alabama. He led a crowd of 2,500 Negroes straight through police lines and headed downtown. They were arrested at lunch counters and on the streets. But still they came, rank on rank, dressed in their Sunday best and singing, "We Shall Overcome."

Fire hoses were turned on them and many were thrown flat by the powerful streams of water. Others took their places. All in all, 3,300 Negroes were arrested that week in Birmingham. They were carted off to jail still singing. Among them was Dr. King.

Coretta was worried. Usually when Dr. King was jailed, he was able to get word through to her. But this time he was being held in solitary confinement. Finally, in desperation she placed a call to President Kennedy to try to find out if her husband was all right, but she could not reach him. The threat of violence or of sudden death was never far from Coretta's thoughts. Early the following evening, Coretta received a long distance call. She picked up the phone and the operator said shortly, "Will you please get your child off the phone?"

Two-year-old Dexter had picked up the extension phone downstairs and was busily chattering away. He had no idea that he was interfering in affairs of state. The operator was trying to connect President Kennedy with Mrs. King! He was calling to assure her that her husband was safe and that the F.B.I. was standing by.

The Kings have not found it easy to bring up a "normal" family in the setting of Dr. King's work. The two older children, Yolanda and Martin III, have begun to ask why their father keeps going to jail. They know that people generally go to jail for doing wrong. Coretta has assured them that their father goes to jail "to help people." Still other children tease them about it and there are hard moments.

What Are We Guys Doing Here?
Lesson 15

Dr. King has always tried to spend as many weekends as possible with his family and he does his best never to miss a holiday at home. But the freedom movement has demanded more and more of his time. One year, he traveled 275,000 miles and made 350 speeches!

The freedom rides, the sit-ins and the protest marches have kept going strong. Students have tramped the red dirt roads of Georgia and the swampland of Mississippi encouraging Negroes to register and vote.

The surge toward freedom was answered by the burning of four Negro churches in Georgia. A white mailman, William Moore, walking the roads as a lone freedom marcher was murdered in Alabama. Medgar Evers, a Negro leader, was shot to death on his own front porch in the dead of night in Mississippi - and there were other martyrs.

It was a time of trouble and terror but a time of truth and triumph, too.

I Have A Dream

On August 28, 1963, a huge civil rights demonstration, The March on Washington, was held. It was the largest crowd ever to gather in Washington, D.C. - over a quarter of a million strong.

Young and old, Negro and white, Gentile and Jew - housewives, sharecroppers, students, teachers, ministers, actors, singers,servants and statesmen - gathered on the slope of the Washington Monument. Shoulder to shoulder, they marched to the Lincoln Memorial.

They had poured into Washington by the busload. They had jammed the waiting rooms of hundreds of small railway stations. Seats on planes were not to be found and car pools inched forward bumper to bumper, on the roads that led into Washington - from the North, South, East and West.

Many came from overseas, too - diplomats from the new African nations and press representatives from the capitals of Europe.

Weeks before the great day, an eighty-two-year-old man left Dayton, Ohio, for the March on a silver bicycle. A civil rights worker made the trip from Chicago to Washington on roller skates.

The Military Police were out in full force, too. Businessmen and officials feared that violence might break out in such a huge crowd. But there was no violence. The crowd had learned the lessons of Martin Luther King too well.

He stood before them , dwarfed by the brooding statue of Abraham Lincoln and he said: "I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood . . . We will be able to speed up that day when all of God's children . . . join in the words of the old Negro spiritual, 'Free at last, free at last! Thank God Almighty, we are free at last! ' "

The March on Washington gave the civil rights movement new importance. Dr. King and other Negro leaders were asked to help draft a bill that would give the Negro equal rights. Time magazine chose Dr. King as "The Man of the Year," and used his picture on its cover. He was given several honorary degrees, including a Doctor of Laws from Yale University.

Officials who had seen the tremendous show of strength that the March expressed began to take an interest in the Civil Rights Bill that President Kennedy had proposed.

But the days of wrath were not yet over. On Sunday morning, September 15th, a Negro church which had been used for civil rights meetings, was bombed. Four little girls were killed as they recited their Sunday school lessons. Later that day, two teen-age Negro boys were shot and killed from ambush.

People of good will everywhere were deeply shocked by the murders of these innocent children. Demands for a strong Civil Rights Bill came from all sides. It was feared that the Negroes' self-control might snap if such a bill was not soon made law.

Before he was assassinated on November 22, 1963, President Kennedy presented a Civil Rights Bill to Congress. The bill was passed by the House of Representatives but was held up by the Senate for many months. It was finally passed by the members of the Senate and signed by President Johnson on July 2, 1964.

With the passage of the Civil Rights Bill, the American Negro at last had his foot on the road toward freedom.

Martin Luther King, Jr., stated his people's new position when he finished a speech by saying: "I say good night to you by quoting and old Negro slave preacher who said, 'We ain't what we ought to be, and we ain't what we want to be, and we ain't what we're going to be. But thank God, we ain't what we was.'"

What Are We Guys Doing Here?
Lesson 15(Continued)
True-False Check on chapters "We Shall Overcome" and "I Have a Dream"

Directions: Write T or F next to each of the following statements:

____ 1. Dr. King's gift as a speaker helped to keep up the courage of the freedom fighters.

____ 2. Dr. King ran no personal risks as everyone of all faiths and colors rushed to his help in the freedom fight.

____ 3. It was difficult for Mrs. King to explain to her children that their father went to jail to help people.

____ 4. President Kennedy telephoned Mrs. King to tell her that her husband was all right during the Birmingham demonstrations.

____ 5. In one year Dr. King made 275,000 speeches.

____ 6. It was on the steps of the White House that Martin Luther King said, "I have a dream ..."

____ 7. Congress asked Dr. King and other Negro leaders to draft a bill that would give Negroes equal rights.

____ 8. No one else in the nation besides Congress paid any attention to Dr. King.

____ 9. The work of Dr. Martin Luther King is largely responsible for the passage of the Civil Rights Bill of 1964.

____ 10. The speech quoted at the end of the chapter "I Have a Dream" shows that Dr. King regards his work as completed.

WHAT ARE WE GUYS DOING HERE?

Lesson 16

Teacher Aims

To help students plan and develop a short speech
To reinforce the learnings of prior lessons in literature
To provide students with an opportunity for self-expression on a topic about which the student feels deeply

Motivation

(Ask for a show of hands.) How many of you stop in the street to listen to speakers? What makes you stay longer with one speaker than with another? The teacher may also ask how many listen to speakers on T.V. Student reaction to auditorium speakers may also be probed.

Student Aim

What do we have to do to get people to listen to us when we talk?

Materials

Biographies: Floyd Paterson and Dr. Martin Luther King

Procedures	Skills
1. At the beginning of the period have about three students place their homework sentences on the board. Let those in their seats exchange papers while you check the seat work.	-- writes legibly and correctly for an audience in a purposeful situation
2. Review the qualities that made Paterson and Martin Luther King a success. List them on the board as students respond. Ask: a. Which of these qualities are most vital for your success? Why? (Circle these qualities on the board.) b. How would you go about telling your ideas to a friend or a younger brother or sister? (Call on several students to demonstrate how they'd give their advice.)	-- recalls details from reading as points of reference -- weighs positive human qualities from the point of view of successful living

c. Ask: (1) What improvements would you need to hold an audience and add interest? (2) How does a speaker usually start and end a speech? (viz. in the auditorium.) Elicit suggestions from the class.	-- expresses ideas cogently; expostulates an opinion with supporting illustrations
2. Tell students that they will make a brief speech before the class on The Qualities or Things Needed for Success.	
3. Help students work out a format for their speech. As each rule, suggestion, and criterion is elicited, have students write it in their notebooks under the title, How to Give an Interesting Speech. Ask:	-- becomes aware of need for organization of ideas
a. What should we try to do in the very beginning of our speech. (Elicit: "hit" the subject; catch attention by appealing to everyone's wish to succeed; show why you personally are interested in this, etc.)	-- becomes aware of the format for the presentation of ideas
b. What should you concentrate on in the middle of your speech? (Elicit: qualities and what we want to say about them; what we said about them in the lessons on the biographies. Pupils refer back to their notes.)	-- illustrates abstract ideas with suggestive arguments -- uses vocabulary gained in reading
c. What do you think is the best way to end your speech? (Elicit: I believe that ... These are the reasons that I think ... etc.)	-- becomes aware of the need for conclusions
4. Ask the students what the listener would like to see in each speaker (Act out various poses in front of the class, i.e., slumping, turning sideways, fidgeting, etc.) Elicit: a. Stands tall but relaxed b. Looks at class (eye-contact)	-- becomes aware of the relationships of posture to speech and effectiveness of delivery
5. Ask students what they learned about speaking to an audience when they dramatized the biographies. Elicit: a. Speaks in a loud enough voice b. Stresses the important words c. Articulates clearly	

6. Students also set up questions for judging each speech. (Introduce the word criteria if it has not been previously introduced.)
   a. Were enough supporting facts given to illustrate the qualities presented?
   b. Were the facts told in the correct order?
   c. Did the speaker make the audience feel he meant what he said?
   d. Did the speech have a beginning... a middle ... and an end?
7. Students copy the criteria into their notebooks.

-- learns how to organize and structure his thoughts

-- discovers the need for correct sequence

-- becomes aware of the need to evaluate performance according to mutually agreed upon criteria

Summary

What have we learned that we must do to get people to listen to our speech? Elicit:
a. Present good,convincing content
b. Sound as if you mean what you say
c. Speak clearly and forcefully

Application

Why is it important for everyone to know how to present a talk to an audience? Elicit:
a. Talks in the assembly, on school matters, elections, etc.
b. Talks in clubs, block committees, civil rights groups, etc.
Note: If time remains permit students to start planning their speeches.

Homework

Prepare a speech you believe in on the topic: Qualities Needed for Success
Note: The teacher might tell the class that by success we mean getting ahead in what *we* want to do.

WHAT ARE WE GUYS DOING HERE?

Lesson 17

Teacher Aims

To provide a favorable classroom climate in which students are stimulated to speak sincerely and freely
To inculcate concepts of what constitutes a good speech
To teach students good audience techniques for profitable listening
To show students that their thoughts will gain attention if properly presented

Motivation

Arrange with a teacher of a similar class to have your best speakers visit them to deliver their speeches on Qualities Needed for Success. It may be a guidance class. Announce this to the class. Ask: How shall we go about selecting speakers to represent us?

Student Aim

What do we mean by a forceful, convincing speech?

Procedures	Skills
1. Have students consult their notes of the prior day to note the criteria for making a good speech. (See 3a,b,c; 4a,b; 5a,b,c and 6a,b,c,d.) Ask a student to write on the board 6a,b,c,d.	-- uses notes functionally for reference
2. Choose a self-confident student to give the first speech.	
3. Have the class evaluate the speech and the delivery according to the established criteria.	
4. Have eight (or as many as there is time for) other students present their speeches. The class evaluates each one. If a speaker makes too many errors, he is to present his speech again on the following day with all his errors (hopefully) corrected.	

What Are We Guys Doing Here?
Lesson 17 (Continued)

5. The remaining students will give their speeches three at a time, at the beginning of the following two lessons.
   Note: Do not strive for variety in the speeches at this time. The main goal is to get the students to speak with a fair amount of confidence before the class.

Summary

1. Ask students to check their criteria. Place on the board:
   a. Content
   b. Manner of presentation
2. Ask:
   a. What must you say in order to be convincing?
   b. How must you say it?
3. What then is a good forceful speech?

Application

1. How did the ability to make a good speech help Dr. Martin Luther King?
2. How can it help you?

Homework

Take a survey of the members of your household, and if possible, of your neighbors. Ask them what they think is necessary to succeed,i.e., to reach our goals in life. Stress that each one has different goals. List your findings in your notebook in complete sentences.

WHAT ARE WE GUYS DOING HERE?

Lesson 18

Teacher Aims

To introduce students to two short poems (one - the lyrics of a song) on the theme of a mother's deep concern for a better future for her child
To assist students to sense vividly the poetic images presented and to understand figurative language
To develop in students a taste and appreciation for poetry
To help students perceive the relationship of poetry to music

Motivation

Tell the class that they are going to listen to two selections, one the lyrics of a song and the other a short poem.
Ask: What do you think both the poem and the song will say about our theme?

Student Aim

To read and enjoy a poem and a song on the unit's theme

Materials

"Brown Baby" by Oscar Brown, Jr. and the song on Columbia record entitled Sin and Soul performed by Oscar Brown (Before class determine the exact location of the song on the record.)

"Taught Me Purple" by Evelyn Tooley Hunt, *Negro Digest*, Feb. 1964, Johnson Publishing Inc., p. 48.
Phonograph

Procedures	Skills
1. Play the recording of "Brown Baby." Then replay it and have students sing along.	
2. Ask:	
a. What is the father hoping for his child in the first stanza? (Tell students that parts of poems are called stanzas.)	-- understands that figurative language is different from a literal statement

b. What does he mean by "drink from the plenty cup?"	-- becomes aware of figurative language
c. What does he mean by the "justice code" in the second stanza?	
d. What do you see when someone says he's walking down the "freedom road?"	-- perceives the role of the imagination in interpreting figurative language and imagery
e. What do you think is the father's most important wish? (Call upon a student to read the stanza that expresses the wish.) Why do you think the poet placed it at the end?	-- identifies the theme
f. Think of the people we have been reading about in this unit. Could each one have been the child this song was sung to? The father who sang it? Why or why not?	
3. Introduce the poem "Taught Me Purple." Ask the students to listen to the way this poet gives us a mother's concerns. Ask:	-- listens to make a comparison
a. Who is the speaker in this poem? What does she mean by "taught me purple " and "taught me golden ?" (Elicit meanings of the colors. Ask students to read the stanzas and point out the contrast with the colors.)	-- recognizes the use of the narrator to achieve an effect -- learns the elements of symbolism
b. Which word in the last stanza occupies the same place as "purple" and "golden ?" Why has the poet done this?	-- learns that each word in a poem has a special significance
c. What does the poet want to tell us about this mother's life in the last stanza? Why couldn't she teach her child pride?	-- interprets the theme
d. What kind of life did the mother in this poem want for her child? What did the child want? Why?	
e. How is this person different from the first one? What kind of music would you set the second poem to? Why?	-- senses the mood of a selection

Summary

a. How would you compare the messages of the two poems? Which means more to you? Why?
b. How did you react to the way the poet got his message across to us? Why? (Prove by reference to specific lines.)
c. From what we've read in this unit, what have we noticed about people's hopes for the future?

Application

a. What did we discover about poetry today?
b. Why do you think folk-singing guitarists are becoming so popular today?

Homework

Review the biographies and reread these poems. List the things these people wanted in life. Then list what you want in life. If there's a difference, explain it in one or two sentences. If they're the same, state why you think that is so. (Tell the students these will be collected. Use for further diagnosis and guidance of students. It may also help in the approach to the next unit. Use also for further diagnosis of writing errors.)

Extra Credit: Illustrations for either poem. Print the line under the drawing. If you can't draw the pictures, find suitable magazine pictures.

What Are We Guys Doing Here?
Lesson 18

BROWN BABY

by Oscar Brown, Jr.

Brown Baby, Brown Baby as you grow up,
I want you to drink from the plenty cup,
I want you to stand up tall and proud,
I want you to speak up clear and loud,
Brown Baby, Brown Baby ...

Brown Baby, as years roll by
I want you to go with your head held high;
I want you to live by the justice code,
I want you to walk down the freedom road,
Brown Baby ...

Lie away, lie away, sleeping,
Lie away here in my arms,
While your daddy and mummy protect you,
And keep you safe from harm;
Oh you little Brown Baby.

Brown Baby, it makes me glad,
That you will have the things I have never had;
When out of men's hearts all the hate is hurled
You're gonna live in a better world,
Brown Baby.

TAUGHT ME PURPLE

by Evelyn Tooley Hunt

My mother taught me purple
Although she never wore it.
Wash-gray was her circle,
The tenement her orbit.

My mother taught me golden
And held me up to see it,
Above the broken molding,
Beyond the filthy street.

My mother reached for beauty
And for its lack she died,
Who knew so much of duty
She could not teach me pride.

WHAT ARE WE GUYS DOING HERE?

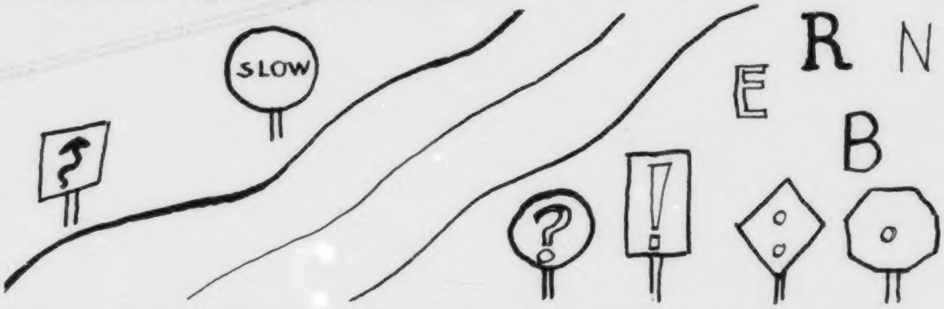
Lesson 19

Teacher Aims

To help students acquire sentence sense to eliminate their use of fragments and run-on sentences
To help students to recognize the function of capitalization and punctuation in sentences and to apply the skill in functional situations
To provide students with an opportunity to proofread excerpts from their own work and to recognize the need for correct spelling
To correct common errors from students' written work

Motivation

a. Draw on the board a highway with road signs then place punctuation marks and capital letters below.



b. Ask: Why might motorists have difficulty on the highway if there were no road signs?
Why might we have difficulty if when we read our dialogues the first sentence looked like this:

i sat down in the eyes of the waitress i saw some doubt

c. Ask: How are highway signs related to punctuation and capitalization?

Note: The teacher may tell students that if they were alone on the earth they could write any way they pleased so long as they understood it.

Student Aim

How can we improve our use of writing symbols or signals to help others understand what we have written?

Materials

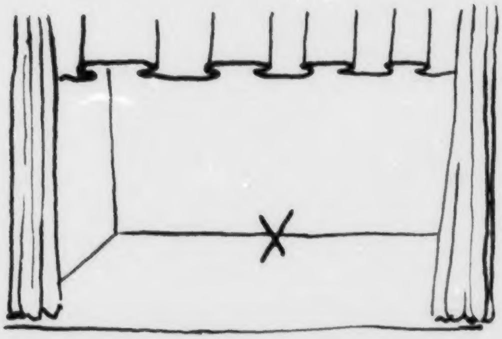
a. Tape recordings of sentences, fragments and run-on sentences taken from student compositions.
   Note: Record several complete sentences, including questions and exclamations. Then intersperse sentences with fragments and run-ons.

b. Simple chart with basic proofreading symbols to be used later in the lesson and to be augmented as the term proceeds, viz:
   C - capital letter
   P - punctuation
   S - something wrong with the sentence
   Sp-wrong spelling

c. Dialogues of students with errors underlined and prooofreading symbol written in the margin
   Note: The teacher may have the compositions placed faced downwards on the desk of the monitors in the first seat of each row so at a signal late in the period they may be quickly passed back.

d. Notebook dictionaries of students

Procedures	Skills
1. Review basic punctuation by pointing to symbols on the board.	
2. Play the tape. Allow students to listen to the first portion.(correct sentences played twice). Play the second portion for attentive listening only.	-- hears correct models -- learns relationship of oral language to the written symbol
3. Replay the tape. As each group of words is played, ask students to raise their hands only if it is incomplete or run-on. If it is incomplete or a run-on, stop the tape and write it on the board. Draw a stage below the group of words.	-- listens for a meaningful message and gains sentence sense



Ask: a. In this group of words, who or what are we talking about? Where should we place the word that is being talked about on this stage? Why?	-- learns subject and predicate functionally without nomenclature
b. (Point to the center of the stage.) What is being said about this word?	
c. How can this statement be corrected? (Call on a student to state it orally and then record it on the board.)	
d. What makes the big difference between the corrected sentence and the original statement?	-- gains sentences sense through manipulation of language
4. Replay the tape a third time. Ask individual students to repeat each sentence correctly and to indicate which words are capitalized and what the end punctuation is. Ask students to support their statements with reasons.	-- learns punctuation and and capitalization in a functional situation
5. The teacher may record several sentences with pauses and ask the students how they would indicate these pauses to the reader. (Introduce the comma if it is not commonly known and used by students.)	-- learns that the comma indicates a pause in the thought of the sentence and is used to separate groups of words or words to make the sentence more clearly understood
6. Have the monitors pass back the marked compositions. Display the proofreading chart at the front of the room and explain to the students that it is a key to the letters written in the margin of their papers. Ask them to study the corrections and raise their hands to indicate any need for assistance. When all questions have been cleared up, ask the students to recopy their dialogues correctly into their notebooks. Circulate to supervise corrections. Note particularly if students are correcting spelling errors.	-- learns how to proofread and correct own written work -- learns skills according to own individual needs
7. Have students proofread their homework and check it while they work.	
8. If time remains, give a short dictation. You may take one of the student dialogues. Try to include some of the most commonly misspelled words, usually their-there, hear-here, its-it's, etc.	

Homework

Reread the Paterson and King biographies to find passages you would like to present to the class. Reread the poems and be ready to tell the class how they are connected in thought with the biographies.

WHAT ARE WE GUYS DOING HERE?

Lesson 20 (Review Lesson)

Teacher Aims

To review the literature of the unit as a meaningful culminating activity
To reinforce the understanding of positive values and admirable qualities transmitted through the subjects of the biography
To review speech skills in a meaningful setting
To help students gain a deeper understanding of experience vicariously through literature

Motivation

Write on the board: What are we guys doing here in Career Guidance?
Ask:

1. What have we discovered about getting some place successfully? Ask the two or three students who have not yet delivered speeches to make their speech and have the class evaluate them.
2. What will be the best way to have the authors whose works we studied remind us of their experiences or their advice?

Student Aim

Which passages in the biographies shall we reread or talk about to find out how to reach our goals?

Materials

Biographies and poems previously studied

Procedures	Skills
1. Ask and list on the board as the answers are given: a. Which incidents in the biographies of Martin Luther King and Floyd Paterson would you like to experience? b. Which incidents would you like to avoid?	-- recalls information read and integrates it with his own experience
2. Call upon students to read their favorite parts of the biography as well as those parts which illustrate 1a and b.	-- fosters appreciation of biography form
3. How are the poems related to the advice in the biographies? (Ask students to read from the poems to support their statements.)	-- sees relationship in themes of poems to the message of the biography

What Are We Guys Doing Here?
Lesson 20 (Continued)

Summary

a. What are the important messages we should remember? (List the name and next to it the message. Include the poems.)
b. What qualities do we find in these people?

-- reviews in a meaningful context
-- sees the need for review

Application

How have we spent our time in the Career Guidance class? What other things should we try to find out? (The teacher should have available local resource people in the community who can come and talk to the class to answer any of their remaining questions.)

Homework

Review class notes on sentences, punctuation, spelling, etc. List ten words which still bother you. Check the spelling to be sure it is correct.

WHAT ARE WE GUYS DOING HERE?

Lesson 21

Teacher Aims

To help students review correct usage and spelling
To provide additional practice for students to write correctly
To review rules for good speech through the concluding speeches

Motivation

Illustration of a class taking a test.
Ask: What difficulties do you have when you must answer a test question in writing?

Student Aim

How shall we find out what we must improve in most in order to write a legible and understandable test paper?

Materials

Rexographed sheets giving students the names of people (nouns) they have read about in the biography; lists of action words (verbs)drawn from their biography reading, such as march, demonstrate, speak, from the biography of Dr. Martin Luther King; lists of troublesome spelling words, and special vocabulary developed in the unit.

Procedures	Skills
1. Have remaining students complete their speeches. Ask class to evaluate them and remind their classmates of the rules of good speech.	
2. a. Using the rexographed sheets, ask students to compose sentences using the names of those listed. Ask students to write sentences at the board and on their worksheets about these people.	-- verbalizes using material from reading -- learns to express himself in a complete statement

b. Review capitalization while writing the sentences: (1) First word in a sentence is Capitalized. (2) People's first and last names (proper nouns) are capitalized.	-- reviews capitalization in a functional setting
3. Ask students to compose sentences using the action words (verbs) listed at the board and on their worksheets. Have them vary the sentences by the use of different terminal punctuation.	-- manipulates language meaningfully
a. A sentence that tells something - period (.) b. A sentence that asks a question - question mark (?) c. A sentence that shows excitement- exclamation point (!)	-- sees the relationship of correct punctuation to speech and valid expression
4. a. Ask students to point out the difficult spots in the spelling words.	-- analyzes and discriminates between letters
b. Have them recall how the vocabulary words were used in the literature. Ask individual students to state the sentences orally then have them write the sentences at the board and on their worksheets.	-- incorporates vocabulary into personal use of language
Summary	
What shall we think of as we write? Why is it essential that we proof-read our test papers?	-- links writing to succeeding and to communicating
Application	
How can we correct writing and good speaking to help us to get a better job? Name some people in this community who have jobs demanding correct writing and good speaking.	-- relates the language arts to reaching his goals on the outside
Homework	
List the things you are still having trouble with. Be sure your name is on the paper.	

WHAT ARE WE GUYS DOING HERE?

Lesson 22

Teacher Aims

To teach students how to study
To ascertain from student statements what questions remain to be answered

Motivation

a. Illustration of a student at a worktable with books, papers pens and a lamp
b. Ask: How many (Ask students to raise hands) have honestly studied for a test?
c. Encourage students to tell their experiences and their problems in studying.
d. Ask: Why is it important at this stage of your career to learn how to study?

Student Aim

How do I study?

Materials

Notebooks of students which the teacher quickly inspects for completeness. Particularly inspect notes of chronic absentees.

Procedures	Skills
1. Collect student statements.	
2. Tell students that they are to have their mid-term test (or end-of-the-unit test) two lessons from this lesson, Lesson 24.	-- becomes aware of his deficiencies and how to rectify same
3. Have them recall how they reviewed the unit in the last lesson.	-- learns systematic work-study habits
4. Draw out from students as they describe how to review. Write on the board:	
Rules for Studying	
1. Look over everything that was read. Pick out important parts and reread them. Know the spelling of authors and titles, if important. Record on pad paper what must be reviewed or what causes particular difficulty.	-- uses complete sentence orally

   2. Read over carefully all the notes. List anything that puzzles you and look for the answer.
   3. Study worksheets from biographies. Find out why some of your answers were wrong or right. Go over carefully those in which you made mistakes.
   4. Memorize the important rules or facts in the notes.
   5. Do exercises based on the rules to test yourself.
5. After pupils have compared the rules, they copy them into notebooks. You may place them on a chart for permanent class reference.

-- records important information for future reference

6. Have the class tell when and where they study. Elicit that to study they should have:

-- takes inventory of personal study habits for improvement

   a. A quiet place with a table, a straight-back chair and a good light. If this is not available at home, tell them to use the library, chruch centers, etc.
   b. A definite time set aside each day for school work. Announce study hours permitted in the local libraries, after-school centers, churches or agencies in your neighborhood. Suggest also that they study with another student to make question-asking, memorizing, etc. easier.

-- learns need for planning and systematic work

7. If time remains, state anonymously the questions students wrote for homework to clear up difficult points in the unit.

Summary

What are four important things to remember about studying? (Elicit: careful review of everything; careful recheck of worksheets and quizzes; a quiet, comfortable place; a definite time.)

Application

How will learning how to study properly help us with our other subjects?

Homework

1. Plan a study schedule. List everything to be studied.
2. Estimate how much time you'll need to study each item on the schedule.
3. Stick to the schedule.
4. Start reviewing tonight.

WHAT ARE WE GUYS DOING HERE?

Lesson 23

Teacher Aims

To teach students how to take a test
To teach students how to follow directions
To show students how answers to selections are corrected

Motivation

How is the mid-term test related to our theme?

Student Aim

How do I take a test?

Materials

Rexograph the Mock Test given at the end of this lesson or, if the given one proves inappropriate, make up your own.

Each item consists of:
- a. a set of directions
- b. a question to practice following those directions
  For example:
  Direction: Underline the correct word in the parenthesis:
  1. The Beatles have (four, five) players.

Start with the simplest directions and work up to the more elaborate ones.
- a. Print your name.
- b. Write your name.
- c. Underline the correct word.
- d. Pick out (or Choose) the incorrectly spelled word and write the correct spelling in the space at the right.
- e. Fill in the blanks with the correct answer.
- f. Answer the following in a complete sentence.
- g. Write a short paragraph of three or four sentences.
- h. Choose the letter which corresponds to the correct answer and place the letter in the space provided.

Make the questions to be answered simple but interesting and appealing. Use humor, current teen-age interests and Career Guidance happenings to enliven the items.

Procedures	Skills
1. Hand out the test papers and treat the class as if this is to be a formal, "real" test.	
2. When they have done the first two or three items on their own, ask them what they did in order to answer the test questions.	-- answers fully, instead of in monosyllables
3. Formulate, during the discussion, Rules for Following Written Directions a. Read the directions through. b. Find out the meaning of all strange words. c. Know what you are asked to do before you begin. d. Do each step carefully. e. Check back to see that you have done everything.	-- makes up complete sentences orally
4. Applying the rules, the class completes the 'mock' test.	
5. Have the class copy the rules into their notebooks. You may place them on a chart for permanent class reference.	
6. Relate knowing how to follow written directions to the coming exam, and to the unit's theme.	

Summary

What are we going to remember about taking a test?

Application

How will this skill serve us all our lives?

Homework

Review for the test.
Remember all the rules.

What Are We Guys Doing Here?
Lesson 23 (Continued)
Mock Test

____________________________________ ______________________________
Last Name, First Name

Please Print Your Name in the Space Above   Write Your Name in the Space Above

I. Underline the correct word.

1. weak means (a) good (b) no good
2. bread means (a) money (b) spread (c) cake

II. Pick out (or choose) the incorrectly spelled word and write the correct spelling in the space at the right.

1. (a) motion (b) waek (c) write   1. ________
2. (a) munkey (b) frug (c) watusi   2. ________

III. Fill in the blanks with the correct answer.

1. The Beatles have ____________ players.
2. The Supremes have ____________ singers.

IV. Choose the letter which corresponds to the correct answer and place the letter in the space provided at the right.

1. This class is the   1. ________
   (a) best class in the school
   (b) noisiest class
   (c) luckiest class in the school

V. Answer the following in a complete sentence.

1. Why are the Beatles a big success?

____

2. Who is Hank Aarons?

____

VI. Write a short paragraph of three or four sentences on --

Why I Admire Bill Cosby
or
Why I Like My Favorite Song Group

____

____

____

____

WHAT ARE WE GUYS DOING HERE?

Lesson 24 Examination on the Unit: What Are We Guys Doing Here?

Teacher Aims

To test the students' understanding of the literature
To test their ability to use the writing and usage skills covered by the unit
To determine how well students have learned to follow directions

Motivation

Write the word inventory on the board and ask,Who knows the meaning? What's the best way for us to take inventory at this point in the unit? What do we want to find out?

Student Aim

How much have I learned?

Procedures

1. Pass out exams to the class. Ask them to remember to read all directions carefully. Tell them exactly how much time they should spend on each section. Assist them during the exam by writing the time on the board and next to it the part they should be on. Tell them to leave things that "stump" them for the end.

2. After the exam is passed out, answer all questions on directions students may have. Walk around the room sometimes to see how students are progressing. If some need to work a little faster remind them of it.

3. After collecting the exam and correcting it, have the class go over corrections together.

Note: The examination is attached.

What Are We Guys Doing Here?
Lesson 24 (Continued)
Examination

________________ Name

________________ Date

________________ School

________________ Subject

I. Underline the correct word: (10)

1. admire means
    a. esteem
    b. hate
    c. dislike
    d. imitate

2. conclusion means
    a. decision
    b. end
    c. answer
    d. approve

3. accomplish means
    a. assist
    b. achieve
    c. praise
    d. appraise

4. tremendous means
    a. unimportant
    b. small
    c. terrific
    d. bad

5. triumph means
    a. victory
    b. defeat
    c. sneer
    d. trouble

6. exhibition means
    a. opportunity
    b. disorder
    c. noise
    d. show

7. dormitory means
    a. cafeteria
    b. kitchen
    c. window
    d. sleeping quarters

8. assassinated means
    a. attacked
    b. killed
    c. mauled
    d. overthrown

9. introspective means
    a. self-examining
    b. self-conscious
    c. lazy
    d. frustrated

10. surrounded means
    a. yielded
    b. taken
    c. encircled
    d. thrown down

What Are We Guys Doing Here?
Lesson 24 (Continued)
Examination

II. Choose the capital letter which corresponds to the correct title and place that letter in the space provided at the left: (30)

A. Victory Over Myself

B. Martin Luther King: The Peaceful Warrior

C. "Brown Baby"

D. "My Mother Taught Me Purple"

____ 1. "I went in through the front ... I came out through the front."

____ 2. "I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down at the table of brotherhood ..."

____ 3. "Wash-gray hair was her circle,
The tenement her orbit."

____ 4. "As I look back on it all now, I guess everything I did then was my own rebellion against the way we had to live."

____ 5. "'We Shall Overcome' became the freedom-fighter's song."

____ 6. "She could not teach me pride."

____ 7. "When out of men's hearts all the hate is hurled
You're gonna live in a better world,"

____ 8. "He learned of the giants and the heroes among his own people - those who had fought for Negro freedom and whose names were seldom mentioned in American history books."

____ 9. "I want you to drink from the plenty cup."

____ 10. "There must be room in all of us for understanding."

III. Fill in the blanks with the correct answers. If the statement is true, write T. If the statement is false, write F. Write distinctly and place the T or F on the line provided following the statement. (20)

1. Floyd Paterson lived in the Mid-West. ____
2. The mother in "Brown Baby" saw no hope for a better world for her child. ____
3. At Wiltwyck, Floyd Paterson's cot was between two white boys. ____
4. By the time Martin Luther King was thirteen he was promoted to assistant manager of one of the deposit stations of The Atlantic Journal. ____
5. Floyd Paterson liked to box ever since he was a child. ____
6. Martin Luther King let his followers go to jail, but never went to jail himself. ____
7. As a child, Floyd Paterson always had to wear oversized clothing and was always ashamed to be seen in them. ____
8. In the poem "She Taught Me Purple," we find out how a child is taught the colors of the rainbow. ____
9. Martin Luther King used big words so well that he was chosen along with several other students, to represent his school in an oritorical contest in another town in Georgia. ____
10. Floyd Paterson liked Sweden. ____

What Are We Guys Doing Here?
Lesson 24 (Continued)
Examination

IV. Choose the misspelled word and spell it correctly in the blank provided at the right: (10)

1. a. importent b. control c. scream ______________
2. a. discover b. corect c. choose ______________
3. a. champion b. period c. writen ______________
4. a. dielogue b. complete c. educate ______________
5. a. policeman b. celler c. chance ______________
6. a. television b. Wednsday c. square ______________
7. a. freindly b. crowd c. moment ______________
8. a. absent b. accident c. apreciate ______________
9. a. speach b. planning c. question ______________
10. a. control b. exspected c. excitement ______________

V. Read the following two selections carefully. Answer the questions following each selection in complete sentences in the space provided: (15)

A. A Poem by George Serrano of the High School of Commerce

The wall that surrounds me
On all sides
Is a wall which
I live in.
It is an imaginary wall
Which keeps people from entering my life.
That wall separates
Me from all mankind
I created that wall ...

Questions:

1. What kind of person is described in this poem?

____

____

2. Where did he decide to live?

____

____

3. Why did he decide to live there?

____

____

4. From one of the selections we read in class for this unit, pick a person who was like this boy. Place his name on the line below.

____

5. State why this person, whose name you just wrote, was like the person in George Serrano's poem. (Write two or three sentences.)

____

____

____

____

What Are We Guys Doing Here?
Lesson 24 (Continued)
Examination

B. From Man Child in the Promised Land by Claude Brown (15)

"Another policeman had come in and was struggling to keep the crowd outside. I could see Turk in front of the crowd. Before the cops came, he asked me if I was going to tell he was with me. I never answered. I looked at him and wondered if he saw who shot me. Then his question began to ring in my head: 'Sonny, you gonna tell 'em I was with you?' I was bleeding on a dirty floor in a fish-and-chips joint, and Turk was standing there in the doorway hoping that I would die before I could tell the cops that he was with me. Not once did Turk ask me how I felt."

1. What has happened to this boy?

____

____

2. How did he feel about Turk?

____

____

____

3. What do you think caused this whole thing to happen?

____

____

____

IN THE DRIVER'S SEAT

Lesson 1

Teacher Aims

To give practice in recalling the main events of a short story in proper sequence
To assist students to recognize important details of setting
To develop students' ability to place themselves in a story situation

Student Aims

To read and understand an exciting story of adventure on the highway
To compare your own possible actions with those of the story

Material

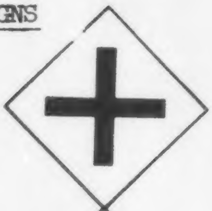
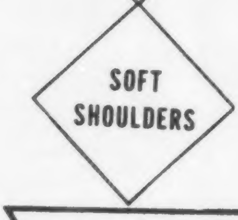
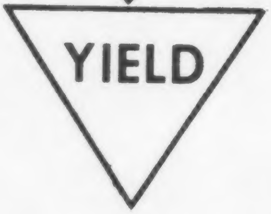
McFaun, Kathryn. "Death Saw the Stop Sign" Scope (10/14/65) pp. 18-20
Rexographed sheet with drawings of road signs

Procedures	Skills
1. Begin by asking the students to tell you what they would do if: a. they were in an elevator stuck between floors b. they saw a window cleaner hanging by one strap	-- takes part in a discussion
2. Then tell the students they are going to read about a driver who found himself in a dangerous situation.	
3. Tell them that they will be asked questions after they finish the story. Ask them why they think you will question them. Elicit the student aims as stated above. (Do not ask students to write the aims in their notebooks.)	
4. Now say, "Let's find out what this driver and his wife do in this emergency situation."	-- reads with a purpose
5. If the class has the reading level of less than 5.0, the teacher should read the story to the class. (In this case the pupils should be informed at Step #2 that the story will be read to them. This changes the student aim.) If you think the students can read the story independently,permit them to do so.	
6. When they finish the story, ask the following questions. Students should prove their answers by referring to the story text.	-- remembers details
a. Read the first paragraph. What kind of dreams did she have? What were they about? Why did she mention them? (Answer: The woman had nightmares someone close to her was killed while the woman stood helplessly by. She mentions these nightmares because the story action is like a nightmare. This introduces the reader to the problem of the short story as quickly as possible.)	-- understands the technique of foreshadowing

b. When the woman noticed that John was going too fast, she saw some wet, slick spots on the road. What caused these spots? What did they have to do with John's brakes not working? (Make sure that the students understand what hydraulic fluid is.) (Answer: The wet spots were caused by the hydraulic fluid leaking from the brakes. The hydraulic fluid is used in the brake to apply the pressure that slows down a car or truck.)	-- remembers details of setting -- draws conclusions -- uses new words
c. Why didn't John take the van into a field or a side road and jump? (Answer: The four heavy horses might have slid forward from their stalls in the crash. Red and Vern might have been crushed.)	-- understands motives of character's actions
d. On what day of the week did this emergency happen? Did it make any difference that it was Sunday? (Answer: This event took place on Sunday. People were in church and no one was on the street.)	-- understands why details of setting are important
e. How did John's wife try to help in this emergency? Was she successful? (Answer: John's wife tried to warn people and cars to keep out of the way. She passed John and drove ahead of him blowing her horn. Some people got out of the way but others did not understand.)	-- evaluates action
f. How did John stop the van? (Answer: John drove the van up against the curb. He braked by running the side walls of his tires against the curbing.)	-- remembers details
g. What did his wife do after he stopped? (Answer: She went inside the church to thank God for letting her learn how much she loved her husband.)	
h. How did John's past experience contribute to his safety in this situation? What might have happened if he had lost his head? (Answer: John was a skillful driver. He avoided an accident by excellent steering. He knew how to stop the van by braking the side walls of the tires against the curb. If he had lost his head and jumped out, Red and Vern might have been injured by the horses. The van might have hit another car or rolled into a store or building. People might have been killed.)	-- recognizes importance of simple character traits, such as self-control, in resolving story situation

i. Could John have prevented the dangerous situation from arising? How? (Answer: Maybe he had not bothered to have his brake fluid checked. If the brake pedal goes down too far, there is probably a leak in the system.)	-- discusses moral problems raised
j. What action would you have taken in John's place? Could his wife have done anything more? (Answer: Accept any reasonable answer showing the need for skill and self-control.)	-- compares his possible actions to those of the story characters
7. If there is time, students may wish to tell anecdotes conderning their own experiences in perilous situations. Try to involve as many students as possible.	-- addresses the whole class -- contributes to group discussions
8. Distribute the rexographed sheet with drawings of road signs. Say, "For homework I would like you to pretend that you are 'in the driver's seat.' What would these signs mean to you?"	

Name________________________________ Class__________ Date______________

ROAD SIGNS		MEANING
I		______________ (Answer: road crossing this road)
II		______________ (Answer: sides of road are soft. Stay on pavement.)
III		______________ (Answer: Allow other traffic the right-of-way.)

IN THE DRIVER'S SEAT

Lesson 1

Death Saw the Stop Sign

by Kathryn McFaun

Ever since I was a child, I've had terrible nightmares in which someone close to me was killed while I stood by helplessly. One July morning, ten years ago, something happened while I was awake that made me pray it might be a nightmare.

My husband John and I breed show horses. We had taken four to a show in Connecticut and were on our way home to Ipswich, Mass.

We'd left the show early Sunday morning. John was ahead of me, driving the five-ton horse van. The van has sleeping space and a telephone that lets John call from the cab to Red or Vern who ride back in the trailer. Red, who is 23, is John's assistant, and young Vern is our groom. On trips, their job was to see the horses didn't get scared and kick out the van's walls.

For a change, I wasn't riding in the van. I was following in a '55 convertible, a red Oldsmobile Starfire. It was a bright sunny morning, and I had the top down.

Ahead, John was creeping up a steep ridge. When we got to the top, I saw the van gather downhill speed while I looked at my watch. It was 9:30. Traffic would start thickening now with people on their way to, or from, church.

When I finally started after John, it seemed to me he was going recklessly fast. I noticed some wet , slick spots on the road and thick smoke streaming out from under the van. I shot ahead to find out what was wrong. When I pulled alongside the cab, I saw John was steering with his right hand and tugging at the emergency brake with his left. His eyes were frozen on the road.

"Get back!" he shouted. "My brakes are gone!"

As I dropped back, Red's head poked out the side door of the van. He looked puzzled and scared. I suddenly realized the wet spots on the road were hydraulic fluid. Poor Red didn't know they were rolling down a mountain without brakes.

I knew John was looking for a field or side road he could turn into. He could have jumped and saved himself, but the van would crash. The four heavy horses would slide forward from their stalls at the rear of the van and slam against Red and Vern.

Death Saw the Stop Sign (Continued)

I pushed my foot hard on the gas pedal and shot ahead of the van. As I passed the cab, I heard John shouting over and over, "Out of the way!"

He didn't mean me, but anyone who might be ahead , hidden by twists of the road, rolling out of a driveway or side lane. He was yelling because his horn worked on the same system with the brakes and was out, too.

The hill at this point was not terribly steep. I jammed down the horn and kept it down. Along the way there were signs . . . NO PASSING . . . SIDE ROAD . . . WINDING ROAD.

My first big shock came as I rounded the curve. About a half mile ahead was a stop light with two cars facing us, waiting for a light to change. The first car had its left light blinking. It was going to make a left turn directly in John's path!

I pushed the convertible down to the intersection fast and stopped off the road, a few yards from the car. I waved and begged the driver not to move. He looked at me in amazement and began to make a wide left turn. His eyes were on me instead of on the speeding van behind me.

He was barely past the center of the road when John hit the intersection going over 60. John swung cleanly around the tail of the car, then skidded back into his own lane. I didn't wait to see what the two cars did. I raced after John.

A quarter mile on I saw a turn in the road. I clung to the van's tail till John started his turn. By cutting across grass and gravel, I was able to make a tighter turn inside of John's. Once again I nosed to the front.

You'd think in this crisis I would think only of getting us safely to the bottom of the hill. But I kept thinking of little things - like what the horses were doing or what shows were ahead of us. I even felt like laughing when I saw a warning: SLOW DOWN TO 30 MILES AN HOUR.

But suddenly my mouth went dry. Speed limits mean towns. A second later I saw another sign: WINSTED, POPULATION 10,000.

I remembered Winsted from other trips - a busy, narrow main street; factories, filling stations, shops. It was Sunday, thank goodness. They'd be closed. Then I remembered there was a big church right on the road ahead.

It was at this moment that I wished I were having a nightmare.

IN THE DRIVER'S SEAT

Death Saw the Stop Sign (Continued)

At the entrance to Winsted was a red light where two highways crossed. I don't know how fast I was going, but it must have been over 80.

We ran the light without an accident.

The street, now quite narrow, was made still narrower by cars parked along the curb. If steering was hard for me, it must have been almost impossible for John. I decided that if a person or car got in my way, I would swing into the nearest shop window. I wondered what John would do.

A pedestrian saw us coming and kept a car from driving into our path. A woman backing out from the curb killed her motor by her sudden stop.

Midway through town we screeched around a corner , and there was the church. On the sidewalk a policeman stood ready to direct traffic. But the church doors were still closed. Not one person was on the street.

Just past the church, the street split in two around a large grassy circle protected by a ring of iron pipe and chain. My tires screeched when I went around it. I felt sure John would choose to plow through the chains, hoping they would stop him. But he took the turn, too.

Ahead was a bridge, wide enough for two cars, but not wide enough for a truck and a car. Several cars were on the other side of the bridge and moving toward us. If John could get past the bridge, he'd be all right. Then the road started climbing.

All I could think of was stopping those cars. I didn't see, until too late, that I was running another red light and crossing a major highway. A huge truck came roaring down from the north, the driver blowing his horn and shaking his fist at me. He didn't see John until the very last moment. Then all he could do was lower his head and charge on.

John leaned the van as far as he could to the truck's rear. They missed by the width of a paint job.

Up ahead, the first car was already on the bridge. The second car was about to enter it. Then I heard a screeching sound and looked into the mirror. John was driving up against the curb. Dust and smoke from his wheels made it hard to see what was happening. But he was slowing down.

John stopped the van a bare 20 feet from the bridge. He had "braked" the van by running the side walls of his tires against the curbing.

Death Saw the Stop Sign (Continued)

I got to the cab a few steps behind Red. John's face was the color of ashes, and he couldn't talk. When Red finally got John's fingers pried loose from the wheel, we saw blood dripping from the brake handle. John's other hand was frozen so tightly to the grip that it took Red more than ten minutes to get the bleeding fingers unlocked. I realized for the first time, then, that John had driven the entire way one-handed!

"I'm officer Resha," I heard a voice say. "Don't try to talk now. Let's have some coffee."

It was good to be standing on the ground. I made my way through a stream of people into a church. No one noticed me. At the door I heard someone ask, "Was there a wedding? I heard car horns."

In a way, I guess there had been a wedding. I went inside the church to thank God for letting me learn how much I loved my husband.

When I left the church, I saw a crowd around the van. I heard Red laughing. Vern looked confused, while everyone around them was grinning.

When Red saw me, he called out: "Vern just now woke up. He wants to know if we were arrested for speeding."

IN THE DRIVER'S SEAT

Lesson 2

Teacher Aims

To give practice in following directions
To show how road sign symbols are used to communicate information
To provide an opportunity for the creative use of symbols

Student Aim

To understand driving signs

Materials

Two rexographed quizzes

Procedures	Skills
1. Ask a student to tell you what last night's homework assignment was.	
2. Discuss the answers given by the students.	-- takes part in a discussion
3. Write the following on the chalkboard and ask various students to read aloud: a. NO PASSING b. SIDE ROAD c. WINDING ROAD d. SLOW DOWN TO 30 MILES AN HOUR e. WINSTED, POPULATION 10,000	-- reads aloud in an audible voice
4. Ask the students to tell you the source of the above. (Answer: Signs mentioned in "Death Saw the Stop Sign") Review the meanings of these signs. Ask the students to explain why these signs were important in the story.	
5. Distribute today's first rexographed sheet. Explain that students will now have a chance to show what they know about common street signs. Ask the students to read the directions silently. Then ask if there are any questions.	
6. The students do the work by themselves The teacher walks around checking to make sure the students are following the directions.	-- follows written directions -- reads symbols and understands
7. After the students have finished, ask them to read their answers and correct their papers. Show them how to figure the mark, but do not record marks in the roll book.	

8. Distribute the second rexographed test. Say, "Now let's pretend that it is your job to make signs for the streets."

   -- uses symbols to communicate

9. Have a student read the first exercise. Ask for volunteers to go to the board and draw suitable signs. Suggest that students judge each sign in these two ways:
   a. Can it be read quickly?
   b. Is its meaning clear?
10. Discuss the different signs on the chalkboard and allow the students to choose the best one(s).

    -- takes part in a discussion

11. The students should now be instructed to complete the remaining exercises. Students may finish the assignment at home but should not be penalized for incomplete work.
12. All ideas should be praised for originality and good points even though designs may need improvement. Work that is neatly and imaginatively done can be used both on the bulletin board and in the Career Guidance newspaper. (Perhaps as a quiz for the reader)

Name ____________________

Class ____________________

Date ____________________

Directions: Using the number of the sign on your "Sign Sheet", fill in the correct answers below.

1. The driver reduced his speed below 30 miles per hour because he saw sign # (Answer: # 4).
2. The driver looked for students when he scanned sign # (Answer: # 9).
3. The driver thought he saw a parking place at the corner but the space was reserved for a special vehicle. Sign # (Answer: # 5).
4. At the intersection the driver brought his car to a halt when he saw sign # (Answer: # 3).
5. On Monday, the driver waited until a little after nine o'clock. He was observing sign # (Answer: # 6).
6. The driver slowed to give cars on the highway the right of way. Sign # (Answer: # 8).
7. The driver does not have to worry about cars meeting him because he saw sign # (Answer: # 2).
8. The driver knows he is to proceed straight ahead to reach the point that connects one borough with another. Sign # (Answer: # 10).
9. The driver avoids entering a street because he sees sign # (Answer: # 1).
10. The bus driver stops the bus at this point and looks both ways for a locomotive. Sign # (Answer: # 7).

In the Driver's Seat
Lesson 2 (Continued)

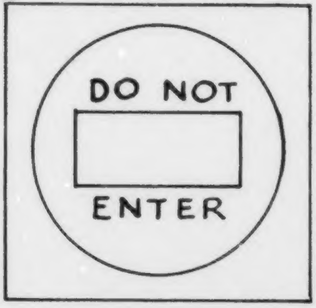
Rexograph # 1

Note: Students may color these signs appropriately if they wish.

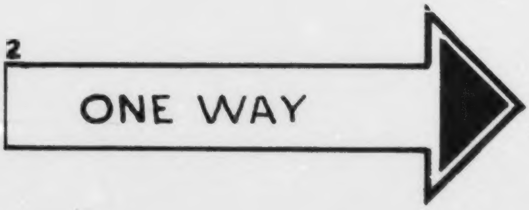
Common Street Signs

Here are several street signs that are found around the city. Study them carefully.

1


DO NOT
ENTER

2



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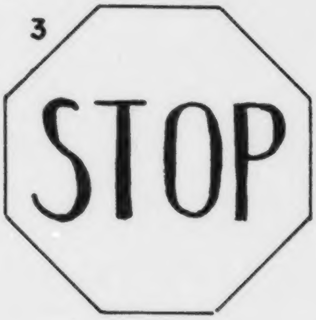
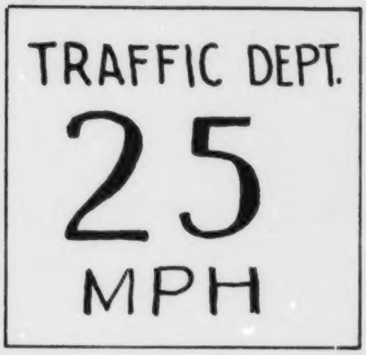
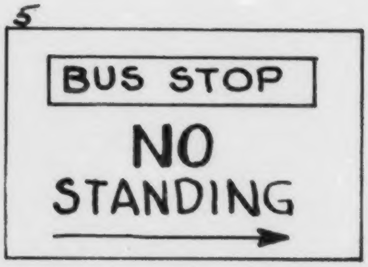


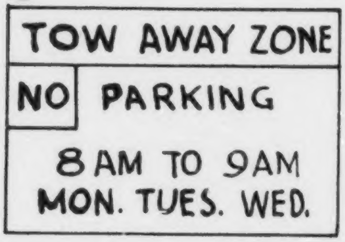
4


TRAFFIC DEPT.
25
MPH

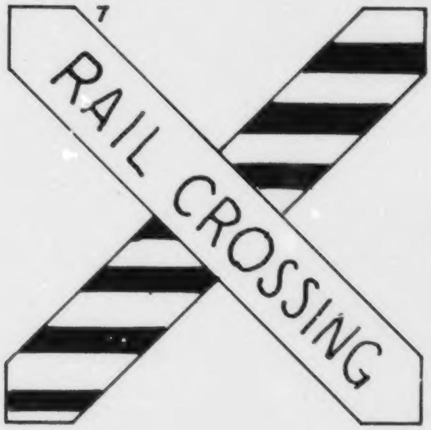
5


BUS STOP
NO
STANDING

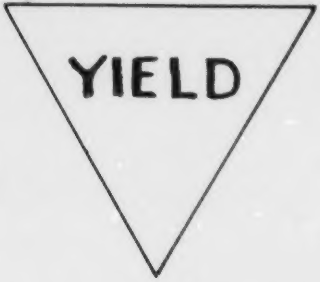
6


TOW AWAY ZONE
NO
PARKING
8 AM TO 9 AM
MON. TUES. WED.

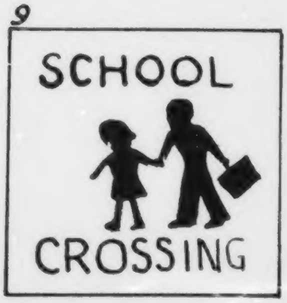
7


RAIL CROSSING

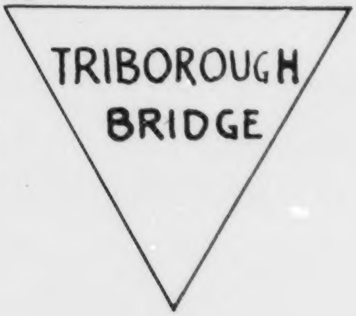
8



9


SCHOOL
CROSSING

10


TRIBOROUGH
BRIDGE

Rexograph # 2

Imaginary Street Signs

Name ____________________________

Class ____________________________

Date ____________________________

Try your hand at making your own street signs. Do not use known signs. Make a sign for the following:

1. A dead-end street ____________________________

2. A slippery bridge ____________________________

3. A truck's unloading zone ____________________________

4. A "play" street (kids being cooled off from fire hydrant) ____________________________

5. A street under construction ____________________________

In the Driver's Seat
Lesson 2 (Continued)

6. Merging traffic ____________________

7. Direction to (F.D.R. Drive) ____________________

8. Exit sign (for 42nd Street) ____________________

9. Number of miles to next gas station ____________________

10. Bear crossing ____________________

IN THE DRIVER'S SEAT

Lesson 3

Teacher Aims

To give practice in listening with attention and reading in an audible voice
To provide opportunities for following oral directions
To encourage contributions to group discussion

Student Aim

To find out how much we know about driving

Material

"Driver's Test" in four parts. It is suggested that this test be prepared a few days in advance. Pupils with artistic ability may be asked to draw the diagrams and signs on rexograph stencils. Pupils with neat handwriting may be asked to copy the multiple choice answers under each diagram. The teacher must make sure that these answers are copied accurately. Alternatively, the chalkboard can be used for the test if material is placed on the board in advance.

Procedures	Skills
1. Begin the lesson by asking pupils to recall the plot of "Death Saw the Stop Sign." Allow no more than a few minutes for this.	-- remembers details of a short story
2. Write on the board, "A good driver can __________ in emergency situations." Anything similar to "remain calm" or "think quickly" is acceptable.	
3. Ask the students to tell the class about a home audience participation test they have seen on television. If the students are unaware of these programs, you should describe them. Then say that one such program attempted to test a driver's ability to handle emergency situations on the road. Ask them if they would like to put on this program in the classroom.	-- becomes acquainted with television shows of educational value
4. Ask the pupils to tell you why they might want to take this test. When a student gives an answer approximately the same as the student aim above, write it on the board for today's aim and have the pupils copy it in their notebooks.	

5. Distribute rexographed "Driver's Test" with drawings and multiple-choice answers as described above. Problems and questions should not appear on the rexographed sheets. Thus students will have to listen attentively to the announcers.
6. Select students who can read well to present the problems and questions to the class.
7. Inform the rest of the students that they are to play the part of the audience. Ask them why they are very important in this kind of program.

   -- understands purpose of listening
8. The teacher demonstrates how to present the quiz by reading the text for the first diagram. The audience responds by listening attentively, following directions,and circling the letter of the answer believed correct.

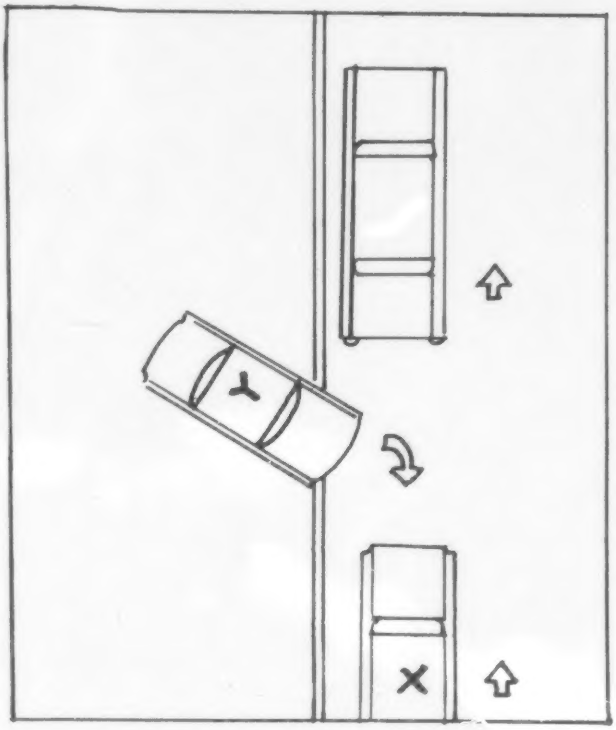
   -- follows oral directions
9. The announcers follow the same procedure for the other parts of the test.

   -- reads audibly
10. After the test is over, the announcers read the correct answers and the explanations of those answers. Then one announcer reads a summary of the results when 2000 licensed drivers took the test. Students compare their scores with those of the licensed drivers.

    -- follows a logical argument
11. If students wish to discuss some of the answers, the teacher should allow time as necessary.
12. As time permits, students may continue to work on their original road signs. If interest remains high, encourage students to complete the assignment at home.

Note: Your class might be willing to perform this program at a grade assembly. Diagrams and multiple-choice answers could be shown to the entire audience by using an overhead projector. The entire class could be used to hand out paper on which audience record their answers.

Driver's Test - page 1 (on rexograph)



ANNOUNCER

1. You are driving in the car marked "X". You are going 40 miles an hour. The car ahead of you is going at the same speed. You are driving on a two-lane road. Suddenly, without warning, the car marked "Y" in the opposite lane makes a left-hand turn across your right of way. You are about to have an accident.
2. Question: How could you, the driver of car "X", have best prevented this collision situation? Circle the letter before one of the following answers:

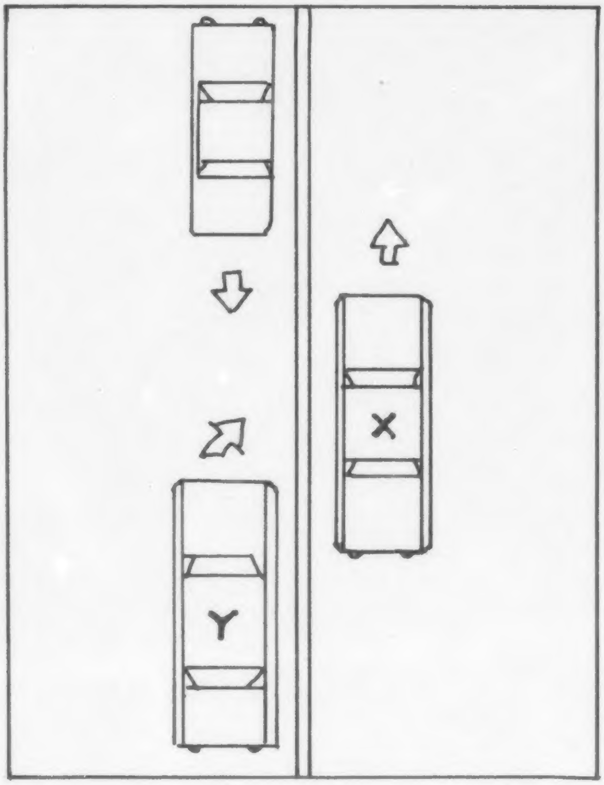
   a. Pumped brakes, steered far right on shoulder.

   b. Followed farther behind car in front.

   c. Kept eye on tail lights of car in front.

   d. Watched actions of drivers in opposing lane more carefully.

Driver's Test - page 2 (on rexograph)



ANNOUNCER

1. You are driving in a car marked "X". You are on a two-lane road, driving 50 miles an hour. In your rear-view mirror you see a car, marked "Y", begin to pass you. Up ahead another car is approaching you in the opposite lane.
   As the car marked "Y" pulls next to you, you suddenly realize that the driver in the car marked "Y" has judged the speed and distance of the opposing car badly; he cannot turn in front of you in time to avoid hitting both you and the other car.
2. Question: How could you have best prevented this situation?

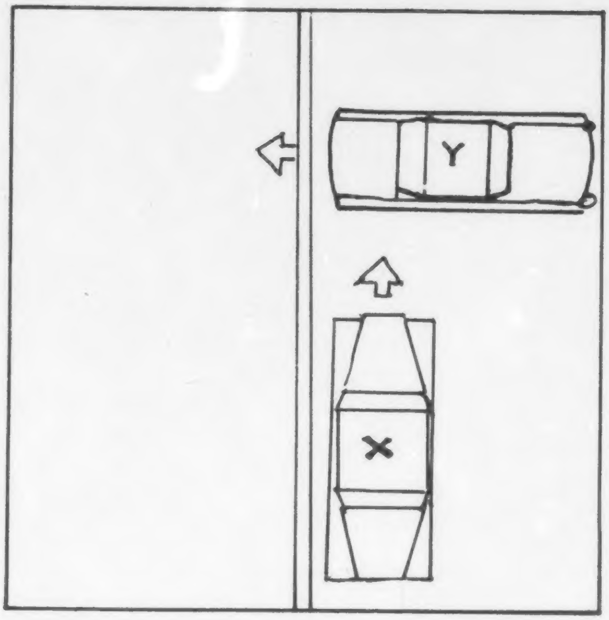
   a. Slowed to let the car behind pass.

   b. Steered far right to let the car behind pass.

   c. Warned the opposing car with lights and horn.

   d. Increased speed to let passing car fall back in proper lane.

Driver's Test - page 3 (on rexograph)



ANNOUNCER

1. You are driving the car marked "X" at 45 miles per hour. Ahead you see car "Y" approaching along a crossroad on your right. This car slows at the intersection. But suddenly, without warning, the driver decides to cut across the highway. Within seconds, it will all be over.
2. Question: How could you have best prevented this collision situation?

   a. Approached intersection with foot off gas, ready to brake.

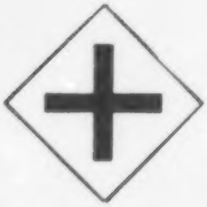
   b. Warned with horn when nearing intersection.

   c. Noted emergency escape route when approaching dangerous intersection.

   d. Speeded up to pass intersection ahead of crossing car.

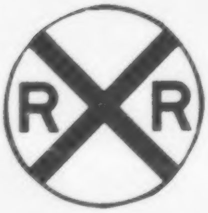
Driver's Test - page 4 (on rexograph. Announcer reads questions.)

1.



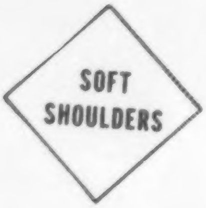
1. This sign says ____________________
   a. Red Cross station ahead.
   b. A driver was killed here.
   c. Intersection ahead.
   d. Church ahead.

2.



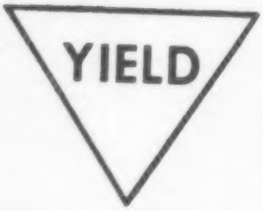
2. This sign says ____________________
   a. Road turns right.
   b. Road crosses this road.
   c. Detour; take another road.
   d. Railroad crossing ahead.

3.



3. This sign means __________________
   a. The town of Soft Shoulders
   b. Sides of road are soft.
   c. Hilly road ahead.
   d. Good parking off the road.

4.



4. This sign says ____________________
   a. Give right of way to cars ahead.
   b. Detour; take another road.
   c. Construction ahead.
   d. Tollgate ahead.

ANSWERS (read by announcers)

1. a. is incorrect. It would not prevent the accident.

   c. is wrong. In this case it would not prevent a collision.

   d. is also incorrect. It is not the best action to take.

   b. is the best answer. At 40 miles an hour, you should be four car lengths behind the car in front of you.

2. b. is not correct. It would not prevent this accident on a narrow two-lane highway.

   c. is wrong. This is not a well-known driving signal.

   d. is incorrect. This might cause car "Y" to go even faster.

   a. is the best answer. By slowing down, you could have permitted the passing driver to complete his pass sooner.

3. b. is incorrect. You can't be sure other drivers will hear you.

   c. is incorrect. An emergency escape route is not always available. You should also be watching for other cars.

   d. is wrong. This might cause a very bad accident.

   a. is the best answer. You give yourself the split second to avoid an accident.

4. The correct answers are: 1 - c; 2 - d; 3 - b; 4 - a.

IN THE DRIVER'S SEAT

Lesson 4

Teacher Aims

To review business letter form
To provide practice in writing a short business letter using appropriate tone
To improve spelling

Student Aim

To learn about how to write for free books

Material

Rexographed sheet as follows:

(Your street address
(Your city, state, and zip code)
(Today's date)

(Company's name)
(Company's street address)
(Company's city,state,and zip code)

(Salutation - Dear Sir:)

(Body of the letter on these lines)

(Complimentary close - Yours truly,
(Signature - Sign your name clearly)

In the Driver's Seat
Lesson 4 (Continued)

Procedures	Skills
1. Have students hand in road sign assignments for checking and posting.	
2. Ask the purpose of the previous day's test. Say that you know of books they can get free that might help them to be better than ordinary drivers in the future.	
3. Ask them what question comes to their minds when you tell them that they can get the books free. An answer that is approximately the aim stated above should be written on the chalkboard and copied into notebooks.	
4. Distribute the rexographed sheets and tell the students that these forms are for business letters.	
5. Write the names of the books on the board and the address of the Ford Motor Company as follows: Books: 1. The Eyes Have It 2. Deft Driving Company: Ford Motor Company The American Road Dearborn, Michigan	
6. Have a number of students read the above information aloud. Then ask the students to read the rexographed sheets silently and to raise their hands if they find words they do not understand. These words and their meanings should be placed on the board by the teacher.	-- adds to vocabulary
7. The pupils fill in the form until they reach the body of the letter. The teacher walks around the room, checking to make sure that the students are: a. using capital letters correctly b. putting information on the correct lines	
8. Now ask the students to tell you what they think should be put into the body of the letter. Insist that the students phrase their answers in the exact words they will use. "Tell them you want two books" is	-- organizes ideas for a paragraph

not acceptable. "I would like to have two books" is acceptable. Point out to the students that they should keep the letter brief and to the point.

(N.B. If the students lack the confidence to compose individual letters, write these sentences on the board. Ask for corrections and changes. The resulting joint composition can then be copied by the students in the "body" section of the rexograph form.

9. Ask the students if there are any words that they want spelled. Write these words on the chalkboard. -- improves spelling
10. Students should be instructed to complete the entire letter while you walk around helping them.
11. Collect the completed forms and ask the students who finish quickly to study all the spelling words on the board. Challenge them to spell all the words correctly.
12. Summarize by asking the students to tell you the purpose of today's writing assignment. Ask them if they recall another purpose for writing a business letter. (Probable Answer: writing for a job interview)
13. You should examine the letters for the following:
    - a. punctuation (correct in red ink)
    - b. capitalization (circle in red ink)
    - c. indenting
    - d. spelling (underline misspelled words, but don't rewrite them.)
    - e. sentence errors (run-on or incomplete should be underlined; sentences which lack logic should also be underlined.)
14. For homework, have students bring in a sample business letter that was actually received by someone they know.

IN THE DRIVER'S SEAT

Lesson 5

Teacher Aims

To evaluate improvement in writing
To build the habit of using the dictionary as a spelling aid
To create an awareness of the importance of good appearance in a letter

Student Aim

To improve our letters

Materials

Corrected copies of students' business letters (on the rexograph form)
Paper appropriate for letter writing
Sample business letters supplied by students

Procedures	Skills
1. Discuss with the class why it is necessary to send letters that are neat and well-written. Use sample letters supplied by the students to illustrate this point.	-- contributes to a discussion
2. Elicit from the students the question that comes to mind about their own letters. This question should be written on the chalkboard and copied in the students' notebooks as today's aim.	
3. Distribute the teacher-corrected letters to the students. Place on the chalkboard the information necessary for writing letters to help those students who were absent from the last lesson.	
4. Distribute dictionaries and tell the students to correct underlined words. Students write the correct spellings in their notebooks.	-- uses dictionary to correct spelling
5. While this is being done, clarify the letter assignment for students who were absent. Give these students the rexographed forms.	

6. Now explain to the students who should have finished correcting any misspelled words, the following: a. Correct punctuation has been written in red ink. b. Errors of capitalization have been circled. c. Indentation has been marked with an arrow where necessary.	-- uses correct punctuation, capitalization and paragraph form
7. Tell the students who find underlined sentences on their papers to rewrite the body of the letter until you speak to them.	
8. Distribute paper and tell the students to copy the corrected business letters neatly and accurately.	-- writes a complete correct business letter
9. Have individual students read underlined sentences aloud to you. If student sees no error, have him consult a peer who is sitting nearby. If necessary the teacher can make the correction.	
10. Students hand in their letters when they finish writing. Praise those who turn in neatly written letters.	-- reinforces neat writing habits
11. Write the following assignment on the chalkboard: STUDY THE WORDS YOU MISSPELLED IN ORDER TO PREPARE FOR A SHORT QUIZ.	
12. Tell the students they may begin their homework in class after they have copied their assignment. Answer all questions about the homework.	
13. Collect the rexographed forms from the students who were absent the day before, and correct these after class.	
14. Review with the students the elements of technical English they have learned in correcting their errors.	

IN THE DRIVER'S SEAT

Lesson 6

Teacher Aims

To review the proper addressing of envelopes
To give practice in following oral directions
To provide real life situation for sending a business letter

Student Aim

To learn how to send our letter

Material

Envelopes and stamps

Procedures	Skills
1. Begin the lesson by asking each student to spell orally one word he originally misspelled. Note in your marking book those students who are unprepared. Do not penalize students who have not seen corrected copies.	-- recalls correct spelling
2. Ask students what question comes to mind now that they have finished their letters. This question is today's aim. Write it on the chalkboard while the pupils write it in their notebooks.	
3. Tell the students to draw a rectangle approximately the size of an envelope in their notebooks. This size should be approximately 6½ " by 3 5/8 ". It is important that the length and width are in the right proportions. One student draws the envelope on the chalkboard.	
4. Ask the students to name the three items that belong on the envelope. a. address to which the letter is to be sent b. return address c. stamp	
5. Have a number of students come to the board to show in rapid drill, where each item should appear. Each student points to the proper palce on the envelope.	-- places items on an envelope correctly
6. Then ask two pupils with good handwriting to write the addresses on the board facsimile of an envelope. Ask a student with artistic ability to draw the stamp.	

7. Ask students to correct any writing errors on the chalkboard. Then have students make copies in their notebooks. Check the students' work while they are copying.
8. As each student finishes, ask him to come to your desk with his notebook. If the work is correct, give him an envelope and stamp. Tell him to copy his work on the envelope. Give him his letter and tell him to place the letter in the envelope and seal the envelope after it is addressed.
9. Those students who have not rewritten their rexographed form letters should be required to write their final copies before they are given envelopes. Tell them you will give them envelopes the next day after seeing the corrected copy.
10. Write the following assignment:
    MAIL YOUR LETTERS.
11. If there is time, review with the class the various steps they went through in order to get a business letter ready for mailing.

-- capitalizes and punctuates addresses

IN THE DRIVER'S SEAT

Lesson 7

Teacher Aims

To motivate projects connected with the unit

Student Aim

To start a project about cars

Materials

Construction paper
Car advertisements and pictures
Scissors
New York State Driver's Manual

Procedures	Skills
1. Distribute rexographed sheet that contains the following assignments: a. Make up a crossword puzzle that uses words connected with cars and driving. b. Make up a 20-question "true-false" test on driving rules and skills. You can find the information you need in the New York State Driver's Manual issued by the Department of Motor Vehicles. c. Make a collection of cartoons concerning driving. ("Inviting the Undertaker" from the Daily News is a good source.) Paste each cartoon on a separate page. At the bottom of the page, write a few sentences describing the cartoon. d. Find five newspaper or magazine articles about cars or driving. Copy the following information about each article: Title Author (if given) Name of newspaper or magazine Date of newspaper or magazine Then write a short paragraph about each article. Your paragraph should tell what the article is about and what you have learned from it. For some articles you may wish to say whether or not you agree with the author and why.	

   e. Draw a series of pictures showing what you think the cars of the future should look like. Place each picture on a separate page. At the bottom of the page, write a paragraph describing the car and telling how it will be different from the cars of today. Include in your paragraph any details that do not show in the drawing.
   f. Make a collection of photographs and drawings of new cars. For each car, write a few sentences describing the good points and bad points.

2. Have each assignment read aloud by a different student. Discuss each assignment with the class, making sure students know exactly what is required and how to go about it. It would be helpful to have various volunteers start to work on the board with help from the teacher as needed.

   -- contributes to a discussion

   -- reads in an audible voice

3. Students are to be cautioned not to deface or destroy library materials in their zeal to make attractive scrapbooks.
4. Each student makes a tentative choice of project.
5. If there is time, it would be desirable to ask each individual student to name his project and to say exactly where he will find the materials he requires.

   -- speaks clearly to a group

6. Distribute construction paper and suggest that each student start work on an attractive cover as the first step in his project. The cover should include the neatly-lettered title of the unit, "In the Driver's Seat," as well as the student's name. Attractive illustrations may be added.
7. Tell students that projects will be due on the last day of the unit.

IN THE DRIVER'S SEAT

Lesson 8

Teacher Aims

To enable students to draw inferences in a factual narrative
To provide practice in various reading and listening skills required for the comprehension of a factual narrative

Student Aim

To understand things in a story that the author does not tell us directly

Materials

"How Obie Won His Medal" from *Time*. May 12, 1958. Available in *Vanguard*, Pooley, et al.; Scott, Foresman and Co. (c) 1961, pp. 114-116

Procedures	Skills
1. Place the words below on the board: navigator fuselage cockpit mayday jettison Ask students to read the words. Then ask:	
a. If these words were used in one story, what would be its topic? (airplanes, flying)	-- generalizes from given details
b. If the title of the story is, "How Obie Won His Medal," how would each word be used?	-- creates a story from given details
Note: The answers to the last question will indicate if students know each word's meaning. If any word is unknown, give the students its definition.	
2. After a number of "flying" stories have been elicited, direct the students to read the *Time* narrative, "How Obie Won His Medal," by asking them to answer the following questions as they read:	

a. After the first paragraph:	
- What is the dangerous situation?	-- infers the total scene from selected details
- What decision does Obie have to make when he discovers Major Maxwell?	-- infers characters' ideas from their actions
b. After the third paragraph:	
- How many ways does Obie have to solve his problem?	-- imagines various actions open to story characters
- Which one does he take?	
c. After the sixth paragraph:	
- How is Obie helped by the ground stations?	-- understands the significance of given details
- What directions do they give him?	-- understands character's motivation
- Why doesn't he follow them?	
3. At the end of the story ask:	
a. What other ways could a person have taken to escape this dangerous situation?	-- infers alternate solutions to a given problem
b. Would they have worked as well as Obie's way? Why or why not?	-- evaluates imagined courses of action
c. What skills and character traits earn Obie his medal?	
4. To conclude the lesson, have students copy the word "mayday" into their notebooks. Have them list any other words or signs used to signal distress: - S O S - a white handkerchief tied to a car aerial - Help!	

In the Driver's Seat
Lesson 8

How Obie Won His Medal

On the night of April 28, 1958, a young copilot suddenly found himself with two lives to save - against tremendous odds.

At 32,000 feet in the dark Texas skies, Air Force Lieutenant James Edward Obenauf made a split-second, life-and-death decision. Around him, his six-jet B-47 seemed to be falling apart: the right outboard engine was boiling with flame, scattering red-hot pieces of steel across the wing and fuselage. The navigator had bailed out of the nose compartment. So had the pilot.[1] Copilot Obenauf, squeezing along the catwalk toward the nose, was ready to jump too. He looked down and froze: there, lying unconscious, his chute pack gone, was the navigator-instructor, Major Joseph B. Maxwell.

As the wind roared through the open trap door, "Obie" Obenauf hurriedly searched for Maxwell's parachute. His body was weakened from lack of oxygen. He could not find the chute. He looked down at Maxwell again, felt an awful strong urge to leave him. "Gee, I got my own battle to fight." Then Obie, just turned twenty-three, five years out of high school,father-to-be of a second child, turned around and crawled back into his rear cockpit and took control of the airplane on the chance that he might be able to fly it to safety.

He hooked his mask into the life-saving oxygen system, dove the bomber toward a lower altitude so Maxwell would not die of anoxia. The Plexiglas canopy had been jettisoned in the first attempt to bail out, so, as the plane knifed ahead at 400 knots, Obie's face was seared by the sharp, -30 degree wind, by whipped dust, bits of wire and insulation. His eyelids rolled back in the fierce air torrent. He dropped his amber-tinted visor over his tearing eyes - but he could not read his instruments again without lifting it. His gloved hands froze to near helplessness. Under his seat was the armed, unexploded powder charge that had failed to fire his seat out of the cockpit in the early bail-out try. "You 're so numb, I don't think there's any fear at all. You're just numb."

Into the blood-stinging wind he flew. He called his "mayday!"[2] SOS and got an instant response, first from an Air Force base at Altus, Oklahoma, two hundred miles away, then from another airborne B-47. Altus gave Obie a compass heading to come in on. His panel lights grew dimmer, his eyes burned like hot lead. He could see the compass needle but not the numbers. He turned his plane to bring the needle toward the heading he wanted: his own field, the Strategic Air Command's Dyess Air Force Base near Abilene, 150 miles away.

---

[1] So had the pilot. His ejection device had failed to fire him out of the cockpit.

[2] "mayday!" an international signal for help, used by ships and aircraft in distress.

The night now hung with bad weather: ceiling, 1500 feet; visibility, five miles; rain. Maxwell woke up groggily plugged in his headset. Obenauf cut his speed to 200 knots to reduce the buffeting of the plane and the charge of the biting wind. "I think I said about fifty prayers. I thought about everything - the things I used to do when I was a kid, like playing ball, and my family. They were the ones I was really fighting for."

On the ground, a mighty communications system sparked into action. CAA[3] stations, military bases, and air line offices monitored Obie's radio. In the dimly lit control room at Fat Chance, a Texas-based air-defense radar station, trackers picked up Obie's blip on their screen. Like a tiny translucent pearl on green glass, the blip moved toward its target, rolling to one side, then to another, now erratic, now steady, minute by minute, guided all the while by Fat Chance.

In the Dyess control tower Obie's boss, Lieutenant Colonel Anthony Perna, got on the mike.

Perna: "You can make it. No sweat. The firefighters are standing by just in case."

Obie: "Colonel, I'm probably the only copilot who has soloed a B-47."

Then came the letdown to the field. It was a few minutes past midnight - two hours since the trouble had begun - when Obie turned into his final approach. He was too high, too far to the left of the runway. "I didn't have time to think. The GCA station was telling me to go around.[4] The tower told me to go around - everybody in the world told me to go around. I didn't say one word. I jst kept coming in. I felt I had used every bit of energy I ever had. I didn't have enough visibility. I couldn't make out anything. I don't think that if I had to go around we would have made it. Things were getting worse, instead of better. I could smell smoke in the cockpit."

---

[3] CAA, Civil Aeronautic Administration

[4] GCA ... around. The ground-controlled approach station (GCA) observes a plane by radar and gives landing directions to the pilot over the radio. The GCA was telling Obie to circle the field.

Suddenly Obie saw two rows of lights. He banked sharply to the right, lined his plane up with the runway, and with power on poured straight for it. Firefighting crews, an ambulance, staff cars, and red-blinking emergency trucks shrieked down the runway in pursuit. Obie neatly kissed his plane down. "I flew it into to ground. I wasn't strapped to the seat. I was just sitting. I never made a better landing in my life. I couldn't make a better one in a hundred thousand years." When the plane stopped, he jumped out. Shocked by momentary blindness, he ran and ran until they stopped him.

Less than thirty-six hours later, about eight hundred Air Force men and their families crowded into the Dyess base theater. Lieutenant James Edward Obenauf, twenty-three, one eye bandaged and the other kept closed against the bright lights, stepped out on the platform with his wife. He had performed far above and beyond the call of duty. And General Tom Power, boss of the Strategic Air Command, pinned a medal on Obie's chest. It was the Distinguished Flying Cross.

IN THE DRIVER'S SEAT

Lesson 9

Teacher Aim

To provide experience in filling out an essential form

Student Aim

To learn how to fill out an application for a driver's license

Materials

Sample application for driver's license

Procedures	Skills
1. Review the homework questions with the class, asking students to explain their answers fully.	
2. Then ask, "What is the first step a person must take to get the license?" (Answer: He must apply for a license and fill out the proper form.)	-- formulates clear answers to questions
3. Write the aim on the chalkboard, and have students copy it into their notebooks.	
4. Distribute copies of the application forms and ask the students to read it carefully.	
5. Ask the students to mention any vocabulary words or abbreviations they don't understand. Write these words on the chalkboard and ask other pupils to explain the words and abbreviations. If the words are unknown to the entire class, they should be explained by the teacher.	-- adds to vocabulary
6. Have the students say what rules they think should be followed in filling out the application. These rules should be written on the chalkboard by the teacher in exactly the same way as they were said by the students. If there are mistakes in usage, ask the students to supply the corrections. The following rules should be included:	-- corrects errors in usage
a. Every answer should be clear and easy to read.	
b. Answers should be neat.Print all answers.	-- recognizes when script or printing are called for
c. Spelling should be correct.	
d. Fill in all information requested.	
e. Signature should be in your own handwriting.	

7. The students fill out the application. While the students are writing, the teacher should check the following: a. information placed in proper part of application	-- follows directions
b. correct spelling	-- prints legibly
8. When the students finish their applications, they should copy vocabulary words and meanings into their notebooks. Students may be expected to remember words such as: certificate unconsciousness ailment offense disability infraction bail violation	
9. Tell the students that finish quickly to begin their homework after they copy the assignment: STUDY THE VOCABULARY WORDS FROM TODAY'S LESSON. TOMORROW THERE WILL BE A TEST ON THESE WORDS.	-- follows oral directions
10. Summarize the lesson by asking students to read the aim and rules on the chalkboard. Praise those students who filled out the application neatly and correctly.	

SAMPLE APPLICATION FOR DRIVER'S LICENSE

1. Check Type Desired
___ Junior Operator
___ Operator
___ Chauffeur

Proof of Age
___ Birth Certificate
___ Baptismal Certificate
___ School Certificate
___ Other Proof ______________________

2. Print Full Name
First ________________ Middle ___________ Last ______________

3. Mailing Address Street & No. City or P.O. County State

4. Legal Address Street & No. City or P.O. County State

5. Date of Birth Mo. Day Year
6. Sex __Male __Female
7. Weight __ Lbs
8. Height __Ft. __In.
9. Color of Eyes___
10. Color of Hair___

11.	Yes	No
(a) Have you ever had a convulsive disorder,epilepsy, fainting or dizzy spells, or any condition which caused unconsciousness?		
(b) Have you ever had a heart ailment?		
(c) Do you have any physical disability? Have you suffered the loss of , or the loss of the use of a leg, hand, foot or eye?		
(d) Have you had any mental illness for which you have been confined to any hospital or institution?		
12. Is it necessary for you to wear glasses or contact lenses while driving a motor vehicle?		
13. Have you ever been found guilty of ANY crime,offense or traffic infraction (except parking violations),or forfeited bail in any court either in this state or elsewhere?		
14. Do you have a valid current Driver License? If yes, give state and license number ___________		
15. Have you every had a learner's permit or a license to operate a motor vehicle refused, suspended or revoked cancelled or an application for a Driver license denied in this state or elsewhere? If you have answered "Yes" give reasons. If accident was involved, give date and place:		

____

Where do you desire your road test examination? ____________________

Signature of Applicant ____________________

IN THE DRIVER'S SEAT

Lesson 10

Teacher Aims

To give practice in following written directions
To introduce the concept of irony

Student Aim

To follow written directions

Materials

"One Way to Death" (rexographed cartoon and quiz)

Procedures	Skills
1. Ask the students to recall the name of the application filled out yesterday.	
2. Have students explain how they knew where to write the required information on the forms.	
3. Tell them that when they take today's quiz on the vocabulary assignment they will also have to follow written directions. How accurately they follow these directions will determine the grade they will receive.	
4. Students read the directions written on the chalkboard by the teacher as follows: a. Write your heading at the top of the paper. b. Read the incomplete sentences written on the chalkboard and copy them on your paper. c. Read the vocabulary words on the chalkboard. Think about their meanings. Use the best word to complete each sentence. Use a word only once.	-- reads aloud clearly
5. The teacher should write five sentences, each with a word omitted, on the chalkboard. The matching vocabulary should also be listed. (not in the order which will match the sentences) Example: It is sometimes necessary to have a birth __________ to prove one's date of birth.	
6. Students take the test (no more than 10 minutes)	-- follows written directions

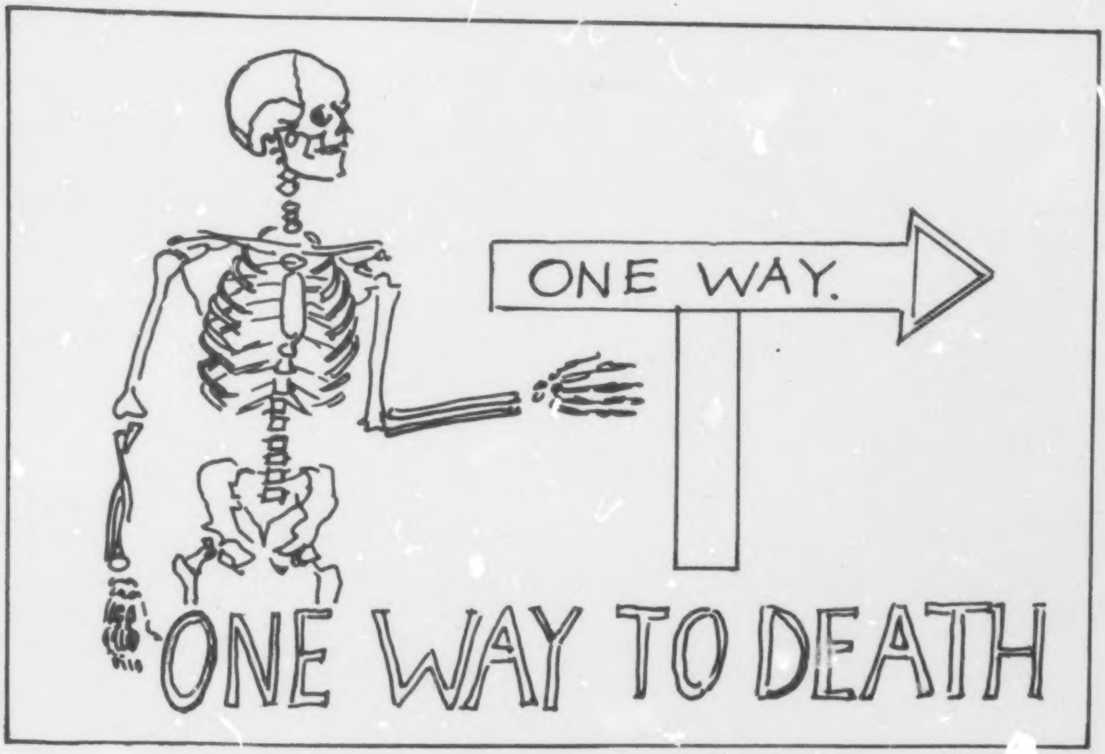
7. Collect the test as students finish checking their work and distribute "ONE WAY TO DEATH." Tell the students that this is a quiz that they will mark themselves.
8. Ask students to read the title, and study the drawing. What do we call such a drawing? (cartoon)
9. Ask the class if the author really wants people who take the test to die. Why does he use this title? Allow students to tell you what they see in the cartoon, the meaning of the skeleton and why the cartoon appears above the test.

-- understands symbols in cartoons

10. Now ask the students what they should do in order to take the test properly. Elicit the steps, writing Read, Think, Write on the board as students respond.
11. The students take the test and check their answers with those at the bottom of the page. They discuss their answers as necessary.
12. Summarize by asking the students to read the aim and explain the steps "READ" - "THINK" - "WRITE". Ask: How will these steps help us with other tests?

-- uses complete sentences when speaking

13. Since no homework is required for the next lesson, suggest to the students that they use this time to work on their projects.



ONE WAY TO DEATH

Twelve Easy Steps to Death

Rule 1. Go over the speed limit.
Rule 2. Drive when you're very tired.
Rule 3. Drive and drink.
Rule 4. Don't bother to check your rear-view mirror.
Rule 5. Pay no attention to road signs.
Rule 6. Drive with four or more people in the front seat of your car.
Rule 7. Stop quickly to pick up hitch-hikers.
Rule 8. Don't use your safety belt.
Rule 9. Park your car in the driving lane of a crowded highway.
Rule 10. Make U-turns where you cannot see on-coming traffic.
Rule 11. Go through changing traffic lights.
Rule 12. Always have your arm around your girl.

In Column I below there are descriptions of ten driving situations. Next to each one, in Column II, there is a space for you to write the number of the "easy step to death" that goes with that situation. The first one has been done for you. When you have finished, check your answers against those at the bottom of the page.

Column I	Column II
1. John rolled through a "Stop" sign.	Rule 5
2. As a car started to pass him, Paul pulled out of his lane.	Rule _____
3. Sam went through a red light just before it turned green.	Rule _____
4. Jose came to a sudden stop to pick up a hitch-hiker.	Rule _____
5. Rafael had a few drinks at a party and drove some friends home.	Rule _____
6. Victor drove at 70 miles per hour.	Rule _____
7. Louis drove with four people in the front seat.	Rule _____
8. Eddie never used his safety belt.	Rule _____
9. Juan saw someone he knew across the street, so he made a fast U-turn.	Rule _____
10. Leroy felt tired so he parked on the highway and went to sleep in his car.	Rule _____

Answers: 1-5; 2-4; 3-11; 4-7; 5-3; 6-1; 7-6; 8-8; 9-10; 10-9.

IN THE DRIVER'S SEAT

Lesson 11

Teacher Aims

To enable students to write a story in sequence
To give practice in composition
To improve spelling, capitalization, punctuation

Student Aim

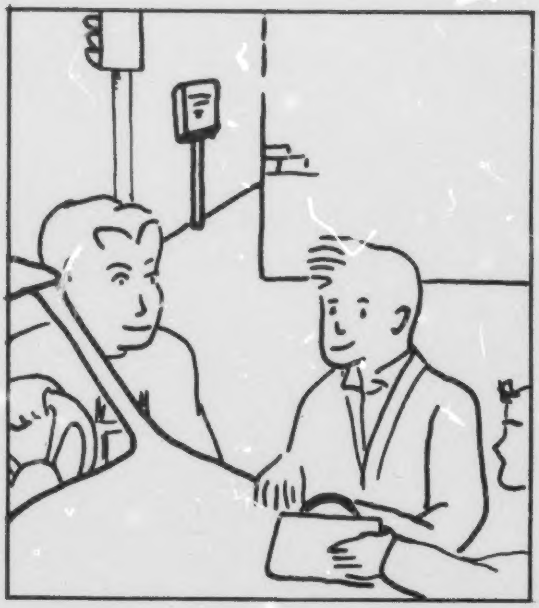
To write a story based on a comic strip

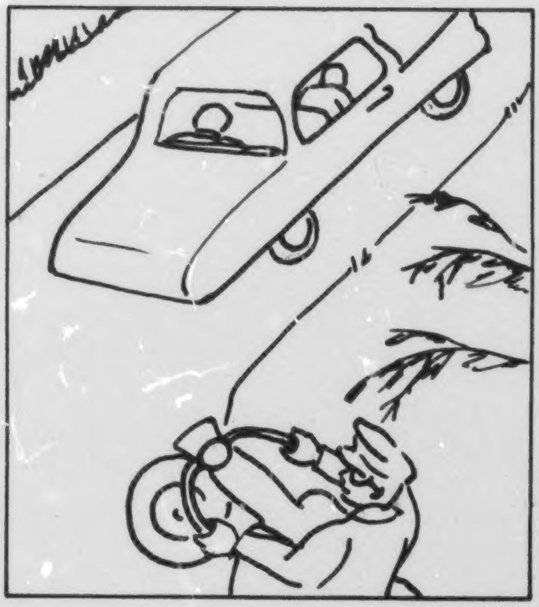
Material

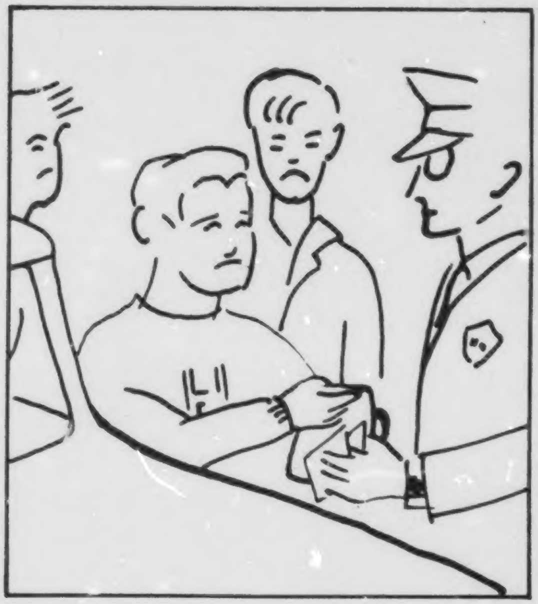
Rexographed comic strip

Procedures	Skills
1. Ask the class to recall the titles of the two short stories they have read in this unit.	
2. Ask them to give their honest opinions about both stories. As students give their opinions, list them on the board. One side of the chalkboard should contain the positive statements and the other side, the negative statements.	--evaluates selections read in class
3. Students examine the various statements and from them develop a list of four or five qualities a good short story should have. Examples: a. A good short story should have characters that interest the reader. b. The characters must be in some kind of difficulty or face some problem. c. The action should move along quickly. d. At the end of the story, the problem must be solved.	--develops criteria for judging a story
4. Distribute the comic strip. Ask students to study the strip for a few minutes.	
5. Have students tell what they think is happening in each of the first three boxes. Point out that it is not necessary for everyone to agree.	--develops a simple oral story based on pictures
6. Tell the students to give the characters names and write a sentence or two under each picture explaining what is happening. Each story should also have a title.	--writes a simple story in proper sequence

7. Under the fourth box of the strip, which is blank, the students should write the ending of the story. Encourage them to draw a picture in the box, if they can.	-- invents a conclusion to a story
8. While the students are writing, help them with spelling difficulties and correct errors in capitalization and punctuation.	-- pays attention to details of spelling, capitalization, punctuation
9. Ask the students to read their stories silently to themselves and to consider their stories in the light of the criteria on the chalkboard.	-- evaluates his own written work
10. If a student is not satisfied with his composition, allow him to take it home and rewrite it to his satisfaction.	
11. If a student is satisfied, collect his composition.	
12. Ask the students to copy the criteria from the chalkboard. These items will be used in the next day's lesson.	







IN THE DRIVER'S SEAT

Lesson 12

Teacher Aims

To give practice in listening to original short stories
To encourage evaluation of written work
To provide an opportunity for highly-motivated discussion

Student Aim

To select stories for the class magazine

Material

Stories written in class

Procedures	Skills
1. Collect compositions not handed in previously.	
2. Assign two boys to copy the criteria for a good short story on the chalkboard. (developed in the preceding lesson)	
3. While that is being done, tell the students that they are to decide which of the stories should be included in the class magazine. Place the student aim on the chalkboard and have the students copy the aim into their notebooks.	
4. Ask various students to read the criteria from the chalkboard.	-- reads in an audible voice
5. Read each story to the class, but do not disclose the author. After you finish the story, ask the students to evaluate it according to the criteria on the board. The students should be required to justify their opinions by citing portions of the story.	-- listens to and evaluates a simple story -- takes an active part in a discussion
6. After each story has been discussed, students decide individually on a grade as follows: A = excellent B = very good Write on the C = good chalkboard D = fair Students list story titles and tentative grades in their notebooks.	
7. After all the stories have been read, average the ratings. Those stories receiving the highest average ratings will be included in the class publication.	
8. Now disclose the authors of the compositions judged best.	
9. Suggest to the students that they work on their projects for homework.	

IN THE DRIVER'S SEAT

Lesson 13

Teacher Aim

To encourage critical reading of advertising

Student Aim

To avoid being fooled by advertising

Materials

Car advertisements

Procedures	Skills
1. Ask the following questions: a. What advertisements have you seen that you think are silly? b. Why are they silly?	-- takes an active part in a discussion
2. Distribute copies of two car advertisements and tell students they are going to compare them.	
3. Ask, "What should we look for in an advertisement? Why is it important to examine an advertisement carefully?"	
4. Write the aim of today's lesson on the chalkboard. Ask a student to read the aim. Tell the students to copy the aim in their notebooks.	
5. Depending upon the ability of the class, either have a student read advertisement A or read it yourself.	-- reads in an audible voice
6. Ask the students to tell you what information about the car they got from the advertisement.	-- recalls information
7. List this information on the chalkboard as the students give it to you.	
8. Ask the students to examine the list silently. Now ask, "What is the message that the Rocket people want you to understand?" Write the answer underneath the facts. (Rocket is very careful when it manufactures a car.)	-- finds the main idea
9. Read advertisement B to the class so as to emphasize the emotional content of the advertisement's language.	-- listens to an emotional appeal.

10. Ask the students what facts about the car itself they find in the advertisement. (The answer is "None.")

    -- evaluates reading material

11. Then ask the students, "Why is this important? What should we look for first when reading an advertisement? (clear facts)
12. Tell the students to examine the first advertisement again. Ask them if there are any facts about the car that are not mentioned. Why is this important?
13. Ask, "What should we look for next when we read an advertisement?" (facts the advertiser omits)
14. Have several students read the claims made in the second advertisement. Ask the students to compare these claims with the message of the first advertisement.

    -- reads in an audible voice
    -- evaluates reading material

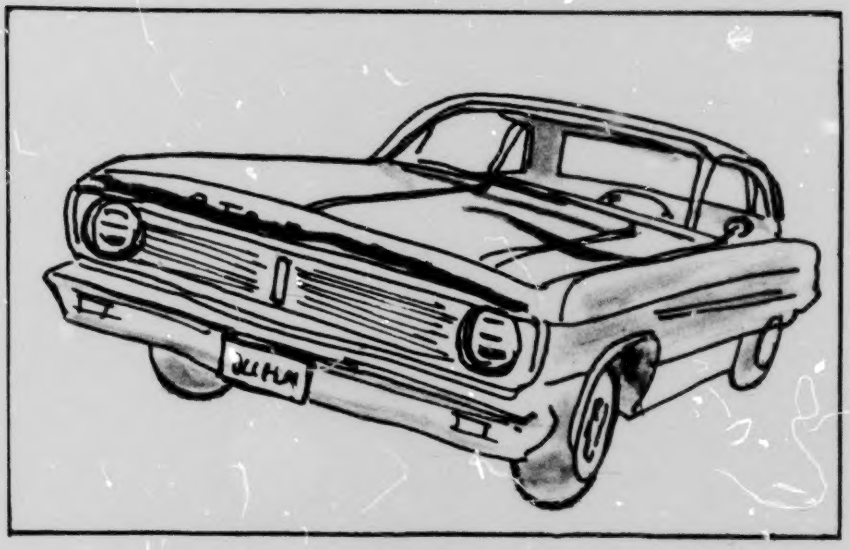
15. Which advertisement is making claims that common sense tells us are impossible? If the advertiser is not appealing to our common sense, to what is he appealing? (our feelings) Why must we be careful about believing such claims?
16. Then what are the three things we have learned to look for in advertisements? Summarize these on the chalkboard as the students recall them.

    "To avoid being fooled by advertising we should look for:
    Clear facts
    Important facts omitted
    Appeals to our feelings that are not supported by facts"

    Have students copy the notes from the chalkboard into their notebooks.
17. Write the following assignment on the board:

    Find an advertisement for a car in a magazine or newspaper. Study it carefully to decide what facts it presents, what facts it omits, and whether or not it uses emotional appeal. Bring the advertisement to school and be prepared to tell us your conclusions about it.

ADVERTISEMENT A



This car looks pretty good, doesn't it?
But it's a reject !
Not good enough for ROCKET customers !

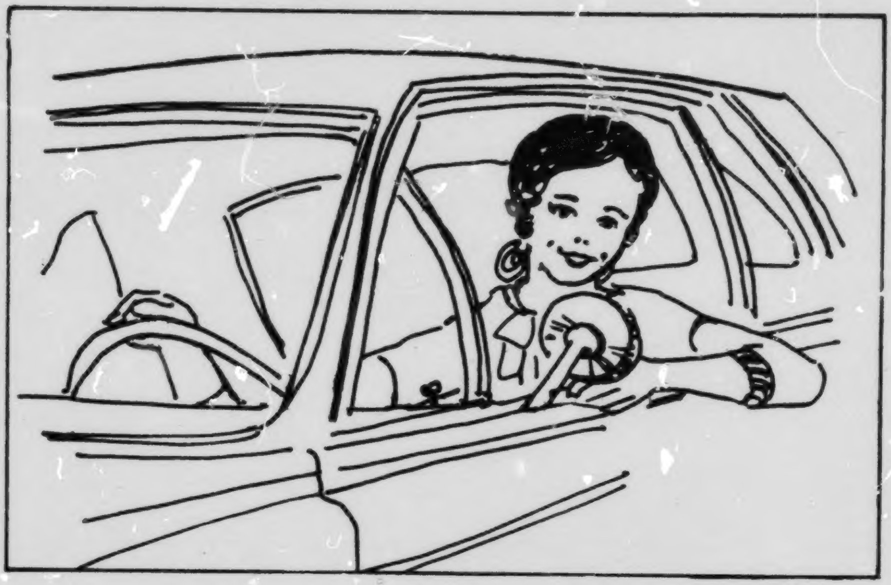
wondering why?
Well, maybe there was a tiny scratch on the left front fender ... new paint job needed there !
Or a door hinge squeaks ...
Or a windshield wiper is not functioning efficiently ...

All minor matters, you say?
Yes, but our care for your comfort means the difference between pleasant, tension-free driving and the anxiety that builds up when little things go wrong.

And if we take such pains with the little things, you can imagine how strict we are with the big jobs - like brakes and tires and all the rest ... Every single part, large and small, is tested and retested with your safety in mind.

So buy a ROCKET - for fun - for pleasure - for economy - and for peace of mind.

ADVERTISEMENT B



Are you lonesome, bored, tired of it all? Want to be first on all the popularity polls?

Try a ROCKET !

ROCKET gives you that super-power, that glamor, that zip and excitement you've been looking for ! Just slip behind the wheel and watch the heads turn as you whizz by.

Life can be GREAT when you've got the GREATEST - the ROCKET !

IN THE DRIVER'S SEAT

Lesson 14

Teacher Aims

To give practice in speaking clearly and audibly before a group
To indtroduce magazines that deal with automobiles

Student Aim

To analyze car advertisements

Materials

Car advertisements
Magazines such as Popular Science and Popular Mechanics

Procedures	Skills
1. Ask the students to recall the aim of the previous day's lesson. (To avoid being fooled by advertising) Call on three different students to name three main things to look for in advertisements.	-- addresses the entire group
2. Ask another student to read the homework assignment.	-- reads in an audible voice
3. Then say, "Before we begin today's reports, let's decide upon the rules that each speaker should follow.	
4. Write the "Rules for Talking to a Group," as elicited from the students on the chalkboard. Criteria should appear exactly as stated by the students.	-- recognizes good speech habits
Through questioning, elicit some of the following ideas: a. Address the whole class. b. Speak in a voice that everyone can hear. c. Pronounce words clearly so that everyone can understand. d. Look at the class while you speak. e. Hold the advertisement up so that the whole class can see it. f. Try to speak in complete sentences.	-- formulates rules
5. Ask the students to correct any usage errors on the chalkboard.	-- recognizes good usage

6. Distribute the car advertisements to students who were not in class the preceding day or who did not do the homework.
7. Allow all the students to make reports. Call on the unprepared students after all the others have recited.
8. When the reports are finished, ask various students to read again the "Rules for Talking to a Group." (step 4)
9. As each rule is read, ask students to name those speakers who were most successful in following it.
10. Show students copies of *Popular Mechanics* and *Popular Science*. Ask students if they are familiar with these magazines. Tell them the magazines have many articles about cars, in general, and very often about particular models. *Popular Science* and *Popular Mechanics* are available at home and school libraries.
11. For homework each student is to pretend that he is about to buy a car. Before deciding on a model, each student if to find out as much information as he can by:
    a. reading one or more articles in magazines and newspapers
    b. interviewing car owners and drivers
    c. consulting mechanics and car dealers

    Students will be asked to explain the reasons for their choices.

-- speaks clearly and audibly to a group

-- presents brief reports organized with the help of the teacher

-- evaluates oral performances

IN THE DRIVER'S SEAT

Lesson 15

Teacher Aims

To provide an opportunity for role playing
To give practice in persuasive speaking
To develop competence in questioning and information-seeking

Student Aim

To learn how to ask good questions of a salesman

Procedures	Skills
1. Ask each student to tell what car he would like to buy. He must indicate reasons why he prefers a particular model.	-- speaks clearly and audibly to a group
2. Ask, "If you were trying to decide upon a car, what questions would you ask the salesman?" Write these questions on the chalkboard. Have students correct errors in usage. Tell the students to copy the questions into their notebooks.	-- listens with attention
3. Write the aim on the chalkboard.	
4. Say, "We need a volunteer to pretend that he is a salesman for his favorite car."	
5. Now say, "We also need a volunteer to play the part of a man interested in buying a car."	
6. Ask the following questions: a. What is the salesman's goal when he talks to a customer? (To convince the man to buy the car) b. What is the customer's purpose during the discussion? (To get the best buy for his money)	-- engages in role playing
7. Have the two volunteers play the roles of salesman and customer.	-- speaks persuasively
8. After the situation has been acted out, ask the class to judge the presentation by answering the following questions: a. Did the customer ask intelligent questions? Why or why not? b. What other questions could he have asked? (Add these questions to those written on the chalkboard at Step #2.) c. Did the salesman use good arguments to convince the customer? Why or why not? What other arguments could he have used? d. Did the presentation seem realistic to you? Why or why not? e. How could this presentation have been improved?	-- evaluates an oral presentation

9. Repeat the scene with two other volunteers.
10. After the scene has been replayed, ask the same questions used in Step # 8. Add good questions to the board list.
11. Repeat the scene as often as possible. Give every student an opportunity to take part. Allow students to switch roles.
12. Summarize the lesson by asking the studnts to read from the chalkboard the questions that should be asked of a car salesman.

    -- reads in an audible voice

13. Students copy the questions added to the chalkboard during the role playing.
14. Students copy the following homework assignment :

    Using the questions you have in your notebooks to help you, write a short paragraph describing what you think a perfect car would be like.

15. Discuss the homework assignment with the students.

IN THE DRIVER'S SEAT

Lesson 16

Teacher Aims

To review the elements of a good paragraph
To provide practice in recognizing and correcting errors in punctuation, capitalization and spelling

Student Aim

To write the "perfect paragraph" describing "The Perfect Car"

Procedures	Skills
1. Ask for volunteers to read their descriptions of the perfect car.	-- reads in an audible voice
2. Discuss each description briefly for ideas and clarity of presentation.	-- listens and comprehends -- evaluates material presented orally
3. When a number have been read, ask the class to select two or three of the most interesting to be placed on the chalkboard.	
4. While this is being done, review with the class some of the basic elements of good writing: a. Ideas should be easy to understand. b. Paragraph should have a beginning, middle and end. c. Ideas should follow each other in the right order. d. Paragraph should be composed of complete sentences.	-- understands basic elements of good writing
5. Students examine the paragraphs written on the chalkboard for qualities outlined in Step # 4. Appraisals should be generous and praise given for any objective attained. Students make suggestions for improvement.	

6. Paragraphs are re-examined for correctness in spelling, punctuation, and capitalization. Corrections should be suggested by students as far as possible.
7. With the help of the teacher, the class can now develop a joint "perfect" paragraph on the chalkboard using ideas from the various compositions presented. This paragraph can be somewhat longer than those usually written by the students, incorporating a number of details. The opening sentence should be a simple and direct statement of the purpose and the closing sentence a summary.
8. Students copy the resulting compostiion into their notebooks to use as a model.
9. Remind students that their projects will be due on the last day of the unit. By this time, they should have much of the work completed.

-- recognizes and is able to correct errors in spelling, punctuation, and capitalization

IN THE DRIVER'S SEAT

Lesson 17

Teacher Aims

To develop an awareness of the value of an interesting opening sentence

To give practice in writing opening sentences for an original short story

Student Aim

To begin writing an original story

Procedures	Skills
1. Remind students of the "perfect paragraph" the class composed the preceding day. What was the opening sentence of that paragraph? Why was it a good one?	-- contributes to group discussions
2. "Suppose we were writing a short story rather than a paragraph about a car, which of the following would you choose as a good story opener? Why?" List on chalkboard: a. I got worried when my car began to go out of control. b. Chills ran up and down my spine as I tried desperately to stop in time. c. It was a very warm day in August. "What quality should a short story opening sentence have?" (It should catch the reader's interest so that he continues to read the story.)	-- evaluates written material
3. "Let's try to make up some original opening sentences. Can anyone suggest a good title for a story?" (Accept any title having to do with driving.)	
4. Have each student invent a dramatic opening and write it in his notebook.	
5. Have volunteers read their sentences. Class may discuss them and offer suggestions for improvement.	

6. "Now we are ready to start our own stories."
   Place a few titles on the chalkboard, but students may select their own titles if they wish.
   Examples:
      Test Driving in the Year 2,000
      Escape from Death in the Road
      My First Night in a Patrol Car
      No More Hitchhikers for Me
7. Students compose individual opening sentences while the teacher walks around the room and assists.
8. Remind students of their cartoon stories. Ask them what they think they should do next in order to continue with the stories. (Decide on characters and what will happen in the story.) Review the elements of a good story as developed in Lesson 11.
9. Students work individually, but may discuss problems with their peers. Teacher continues to assist. (Stories will probably be very simple and similar to those seen on T.V.)
10. Students are to complete the stories for homework.

IN THE DRIVER'S SEAT

Lesson 18

Teacher Aims

To provide an audience for original writing
To give practice in reading aloud in a clear and audible voice
To provide a highly motivated situation requiring careful listening

Student Aim

To select the best stories for posting

Materials

Original stories

Procedures	Skills
1. Tell the class that the best original story will be posted on the bulletin board.	
2. In order to select the best stories, divide the class into three or four groups. Have students exchange stories so that groups are not considering their own stories.	
3. Students in the groups read the stories silently or aloud as they prefer and then discuss them. Each group then recommends a story for posting.	-- listens with comprehension -- participates in small group discussions and decisions
4. The authors of the recommended stories read them to the entire class	-- reads in an audible voice -- listens critically
5. After each story is read, call upon members of the recommending group to justify their choice. The class as a whole may agree or disagree and should have the deciding voice.	-- uses established criteria to judge story quality
6. When final selections have been made, collect all stories in order to correct technical errors. Corrected compositions should be returned as soon as possible so that student motivation remains high.	
7. Stories to be posted should be neatly and completely recopied with all errors corrected.	
8. Students who wish to rewrite their stories or to write additional stories should be encouraged to do so. Assure students that good stories will be posted even if they are handed in later.	
9. Remind students that their projects are due in a few days. Distribute assignment sheets to those pupils who have lost the originals.	

IN THE DRIVER'S SEAT

Lesson 19

Teacher Aim

To evaluate progress made by students during this unit

Student Aim

To take a final examination for the unit called "In the Driver's Seat"

Procedures

1. Distribute rexographed copies of the final examination.
2. As students take the test, walk around the room answering questions freely. Make sure that students understand what they are to do.
3. After all the students have completed the examination, remind them that their projects are due at the end of the week.

Final Examination

I. Advertising

Read the following paragraphs:

Paragraph 1.

Don't miss the chance to take the ride of your life! We will be happy to let you test drive the greatest car of all time! At Happy Jack's we are now almost giving away the new Satellite! Come on in! See us today!

Paragraph 2.

The Satellite is the safest car you can buy! Why? Notice the dashboard. It is covered with padding to protect your passengers during sudden stops. Look at the seat belts. They're not extra. They're an important part of the Satellite. When you test drive the Satellite, check the brakes. You will find you're able to stop within 30 feet at 20 miles per hour, 67 feet at 30 miles per hour, 120 feet at 40 miles per hour and 190 feet at 50 miles per hour.

A. Underline the correct answers for each of the following questions. (10 points)

a. Which paragraph gives more information about the Satellite?
(1) Paragraph 1. (2) Paragraph 2.

b. Paragraph 2 does not tell how (1) good the brakes are
(2) the dashboard is made (3) many miles you get to a gallon of gasoline.

B. Place checks next to any of the following advertising claims that your common sense tells you are impossible. (10 points)

___ 1. The Satellite will make you the most popular guy in your neighborhood.
___ 2. You'll win all the way with a Satellite.
___ 3. The Satellite has safe brakes.
___ 4. You'll never have to pay extra for seat belts in a Satellite.

II. Buying a Car

A. Pretend you are buying a car. Check questions that you would ask the salesman. (10 points)

___ 1. How many miles will I get to a gallon of gasoline?
___ 2. Will girls like this car?
___ 3. Can this car go 100 miles an hour?
___ 4. Do you think I'll be able to make more friends with this car?
___ 5. For how long will you guarantee the car?

B. Write another question you might ask on the lines below. (5 points)

____

____

III. Short Story Writing

The following are possible titles for short stories.
a. A Hit and Run Driver Confesses
b. I Won the Indianapolis "500"
c. An Automobile Trip in the Twilight Zone
d. The Phantom Driver
e. My Race with a Robot

Choose two of the above titles. Write an interesting opening sentence for each of the titles you select. (25 points)

____

____

____

____

IV. Letter Writing

In order to get a learner's permit in New York State, you must pass a written test. This test is based on the information given in the New York State Driver's Manual.

Pretend that you are preparing for the written test and need a copy of the manual. Write a letter to the New York State Department of Motor Vehicles, 155 Worth Street, New York, New York asking for a copy of the manual. (40 points)

V. Below is an outline of what we studied in this unit. Place a check next to each item that you found interesting. Your answers will not affect your mark for this test.

___ 1. "Death Saw the Stop Sign" (short story)

___ 2. Traffic signs

___ 3. Driver's tests

___ 4. Business letter

___ 5. Projects

___ 6. "Follow That Car" (short story)

___ 7. Application for a driver's license

___ 8. Short story writing

___ 9. Car advertising

___ 10. Talking to a salesman

IN THE DRIVER'S SEAT

Lesson 20

Teacher Aim

To review skills taught during the unit

Student Aim

To review our test papers

Materials

Blank copies of the examination
Corrected copies of students' examinations
Model of business letter form on oaktag or Bristol board

Procedures	Skills
1. Distribute blank copies of the examination.	
2. Have students read the two advertisements aloud (question I) and then call on their peers for answers. State that no student may be called for a second answer until everyone has had a chance to contribute.	-- reads in an audible voice
3. Encourage discussions of the answers.	-- participates in a discussion
4. Proceed in the same way with the short-answer part of the question on buying a car. (question II, part A)	-- contributes to a discussion
5. At this point, distribute students' corrected test papers. Allow them a few moments to examine their papers, particularly the short-answer questions already discussed.	
6. Call for volunteers to place answers to Question II, part B (original questions to the salesman) and Question II (original opening sentences for story titles) on the chalkboard. Question IV (brief business letter) may also be placed on the chalkboard at this time if there is enough space.	
7. Have students discuss the original question and opening sentences. Encourage students to make corrections in spelling, capitalization and punctuation as necessary, but only after the appropriateness of each contribution has been evaluated.	-- contributes to a discussion -- recognizes and is able to correct errors in spelling, punctuation, capitalization

8. Students compare their own business letters with the one on the chalkboard. Since spacing is so important in letter form, the teacher may prefer to use a large model lettered on oaktag or Bristol board. Have students correct their letters.
9. Set aside a few minutes at the end of the period to remind the students to bring in their completed projects. Each student will have an opportunity to show his work to the class and to describe what he has done.

-- evaluates his own written work

IN THE DRIVER'S SEAT

Lesson 21

Teacher Aims

To provide a culminating activity for the unit
To give each student an opportunity to present original work to an audience
To give practice in speaking and listening skills

Student Aim

To present our projects to the class

Materials

Student projects

Procedures	Skills
1. Have seated students hold up their projects to show covers and attractive appearance.	
2. Review "Rules for Talking to a Group" as developed in Lesson # 4.	-- recalls principles of informal speaking
3. Each student addresses the class from the front of the room, showing and describing his project.	-- speaks audibly to a group -- listens and comprehends
4. As each student completes his report, some appropriate positive comment should be elicited from the class. This comment may concern the content, appearance, or organization of the report. Students who have improved in speaking skill should also receive praise. It is important that students achieve a feeling of accomplishment at the termination of the unit.	

MAKING IT

Lesson 1: Oral Discussion

Teacher Aims

To introduce the unit's theme
The experience of working presented through literature and practical skills for success on the job

Student Aim

What does "making it" mean?

Materials

3 or 4 pictures related to the unit theme

Procedures	Skills
1. Show several pictures or discuss varied situations illustrating the concept of "making it". a. a carpenter making a cabinet - a thing b. a newsboy selling newspapers - money c. a runner crossing the finish line - first place d. a space capsule splashing down on the ocean - a successful landing.	-- formulates abstract concepts from concrete stimuli
2. Discuss the varied requirements for "making it". a. How can we prepare to make it? b. What skills are needed for success in a job? c. What can we learn by talking with people who have achieved success? d. How may reading about jobs and working people help us to learn about success? e. What do we need to know about ourselves before we can "make it"?	-- uses life experiences to formulate ideas
3. Draw upon personal experiences of pupils to point out that every student has already "made it" in one way or another. a. hitting a home run b. diving into a pool c. dating a girl of one's choice.	-- understands the value of accomplishment
4. State that the class will devote many periods to discussing, reading, and learning about "making it".	

Homework

What do you know about yourself? List the skills, abilities and knowledges you have that might help you to get a job.

MAKING IT

Lesson 2: Literature - Poetry

Teacher Aims

To develop insight into one's own feelings about success through reading the song lyric entitled "Opportunity Please Knock" by Oscar Brown Jr.

Student Aim

What is opportunity?

Materials

Song lyric "Opportunity Please Knock"

Procedures	Skills
1. Discuss the skills, abilities and knowledges that might help students get jobs. (Refer to homework assignment of previous day.)	-- contributes meaningfully to class discussion
2. Leads students to realize that having skills or abilities or knowledges is not enough. We must be ready to use them. We must seek out opportunities where they may be used.	
a. What do we mean by opportunity?	-- verbalizes to construct abstract concepts
b. How can we recognize it?	
c. Where can we find it?	
d. What do we do when an opportunity presents itself?	
e. What happens when we let an opportunity slide by?	
f. How can we make an opportunity happen?	
3. Present the song lyric, "Opportunity Please Knock", by Oscar Brown Jr. Play the record, if available.	
a. Have students read the poem silently as the teacher reads it orally.	
b. Question students to be sure that they know what the poet is saying.	-- understands lyrical poetry
1. How does the poet think about opportunity?	
2. What words make you know that opportunity is like a person in this poem?	-- understands poetical metaphor
3. What is the person in the poem waiting for?	
4. Discuss students' overall impressions of the poem.	-- relates reading to life experience
a. What does the poet tell us about people who wait for opportunity to knock?	
b. How does this poem make you feel about your own chances for future success?	

Homework

Add two lines to the poem that tell how you feel about Mister Opportunity
Example:

O.K. Opportunity, I'm
ready to go
Better make room cause
I'm coming through - now!

-- writes lines of poetry

Or, since these are song lyrics, try setting them to your own original tune.

OPPORTUNITY PLEASE KNOCK

by Oscar Brown Jr.

The older I grow, the older I grow,
With every tick of the clock
While I wait for Mister Opportunity to knock...

Opportunity just knock, Opportunity please, knock!
You don't have to come beatin' on no drum;
You don't have to bang with a batterin' ram,
And don't beat down the door because I couldn't
stand the shock.

Opportunity just knock, Opportunity please,
Don't come with a crash or a lightenin' flash;
Don't land in the room with a thunderous boom;
Don't fly through my window like a house brick or rock.

No, Opportunity just knock.
Knock and enter; you'll be more than welcome here.
Show me a chance that's just half-way fair,
And brother, watch me take it from there.

Opportunity please, Opportunity please knock.
There's a ship out at sea comin' in for me,
And I'm all set to go; knock and let me know,
And then get on your mark and I will race you to
the dock.
Opportunity just knock, Opportunity please knock,
Opportunity, please!

MAKING IT

Lesson 3: Reading - Want Ads

Teacher Aims

To instruct the class in the special skills required to read want ads found in newspapers

Student Aim

How do you read a want ad?

Materials

Pages of newspaper want ads, large want ad chart

Procedures	Skills
1. Discuss homework assignment of previous lesson and select one answer which suggests an immediate desire for success.	
2. Suggest that thousands of different jobs are available all the time and elicit the ways in which we may find out about them.	
a. Through speaking with friends and family.	
b. Through signs in shop windows.	
c. Through employment agencies.	
d. Through reading want ads.	
3. Display large want ads chart and discuss the following special characteristics:	
a. All jobs are listed under male-female headings.	-- recognizes categories in informational data
b. All jobs are listed in alphabetical order.	
c. Special abbreviations are used in order to give more information in less space 1. stk = stock 2. clks = clerks 3. mssgr = messenger	-- recognizes forms of job argot (a special language)
d. Ads may list salaries, hours, needed experience or schooling.	
e. Ads may contain a telephone number, address, box number, or agency name.	
4. Distribute pages of newspaper want ads and provide practice in reading silently, then orally.	-- reads to gain specific information

Homework

Select two or three want ads that you might like to answer in terms of your own interest, needs, skills, abilities and knowledges.

MAKING IT

Lesson 4: Oral Communication - Telephone Skills

Teacher Aims

To develop oral skills and social amenities required for conducting an interview on the telephone

Student Aim

How do you answer a want ad on the telephone?

Materials

Telephone equipment, want ads, note paper, pencils

Procedures	Skills
1. Discuss want ads selected by students. (Refer to homework assignment of the previous lesson.)	
2. Select several want ads which list telephone numbers as contacts.	-- recognizes essential information in reading
3. Elicit and list on the chalkboard those items of information deemed essential for answering a want ad successfully by telephone. a. Salutation. b. Full name of student. c. Specific want ad together with name and date of newspaper. d. Additional information desired, if any. e. Request for personal interview appointment. Carefully note name of employer, address, directions to address, and time of appointment on note paper. f. Valediction.	-- formulates correct telephone form
4. Conduct a mock telephone interview. Have a volunteer play the role of the interviewee while the teacher plays the role of interviewer. Then, revise the roles. Repeat with other students if time allows.	-- practices good telephone form -- recognizes the content pattern of particular telephone calls
5. Discuss the mock interview in reference to the items listed on the chalkboard. (step 3 above)	

Homework

Suggest that the students begin to collect want ads of special interest to be used at a later date. (Writing a letter in response to a want ad).

Note: Telephone equipment is available on request from the educational division of your local telephone company office. (Teletraining)

MAKING IT

Lesson 5: Literature - Short Story

Teacher Aims

To develop an understanding of the responsibility one owes to oneself through reading the short story entitled "The Agony of Victory" by George Spiegler

Student Aim

How do you decide what you want to be?

Materials

Copies of the story "The Agony of Victory" by George Spiegler

Procedures	Skills
1. Discuss various kinds of jobs which people consider to be glamorous and which involve: a. fame b. physical danger c. cheering crowds d. "big money" e. "just money"	-- distinguishes between assumptions and facts
2. Suggest that while we may think that glamorous jobs are most desirable, we are often unaware of the difficulties or sorrows that sometimes accompany them.	
3. Write the title, "The Agony of Victory" on the chalkboard. Ask the pupils what they think a story with this title might be about. (Clear the meaning of the word, agony, if necessary).	
4. Have the pupils read the story, motivating each paragraph or series of paragraphs with the questions below. Preface the readings by saying, "Let's read paragraph(s) _____ to find out ______.	
par. 1 - What kind of business is the boxing business?	-- reads for particular facts
par. 2 - Why did George Bradford become a fighter?	-- comprehends character motivation
par. 3 and 4 - How did he behave as a fighter and as a man?	
par. 5 - What happened when George fought Vince Jordan?	-- follows the action sequence
par. 6 - Why was George unhappy?	
par. 7 - 11 - (His own manager didn't understand what was going on inside him). Why didn't George's manager understand him?	
par. 12 and 13 (Teacher reads orally through the words, "Souleymanne was dead.") Why did George fight the way he did?	

par. 14 - Why did George make the decision to give up boxing?
par. 15 - What had become more important to George than glory and money? Why did he cry?

Homework

Would you have done what George Bradford did? Think about it, and be ready to discuss your answer in class.

Note

Students should not be asked to read orally unless they have had an opportunity to read the selection silently first. The teacher may read more of the story orally if he so desires.

THE AGONY OF VICTORY

by

George Spiegler

The boxing game is a rough business, a very rough business. For most fighters, boxing is a livelihood through which they scratch out a meager existence. A select few make it. Others end their careers as punchdrunk bums living in grotesque Bowery flophouses for the remainder of their lives. For some, fighting is the pot of gold at the end of the rainbow, the only hope for poverty stricken slum boys. For others, it's cauliflower ears and kidneys pounded until they bleed. One former world champion is now a forty-three year old shoe shine boy in a Miami hotel. Another is completely blind. Boxing promoters and managers are by-and-large ruthlessly inhuman. They maneuver for position in boxing's ugly jungle, even if it means sacrificing a fighter. Their main concern is the "buck."

George Bradford was aware of all of these things, but unafraid. Bradford, the Negro son of a Bronx truck driver, was a great middleweight prospect in the early 1950's, until fate overtook him. Although Georgie knew thatboxing was a scandalously exploited sport, he was determined to fight his way out of the slums, to make a place for himself and his family in the world, and to become famous. He wanted glory. Nothing would stop him from attaining it.

This was no run-of-the-mill middleweight. This was a true sensation, a whirlwind boxer-puncher with an iron jaw. In addition to dazzling footwork and a fighting heart, Bradford possessed a stunning left jab, a tremendous left hook, and his "big" punch, a crunching, finishing right cross. These were not only powerful punches. They were accurate, precise bombs, which would pinpoint a target and, more often than not, find it. His defense was superb, already polished like a veteran's. The Bronx battler fought best when in trouble. When Georgie Bradford went down, Georgie Bradford got up. Undefeated in eighty-one fights as amateur and pro, he flattened two-thirds of his opponents, few of whom were soft touches. Georgie fought the best and beat the best. And he had class -- not only as a fighter, but as a man.

In his first professional fight he knocked out Alonzo Scarponi with his second punch of the first round. He then flattened a host of other middleweights in quick succession. The interesting thing was that he never mocked or insulted his conquered opponents. He complimented them to the press and others.

After two years of continued success, the "Bronx Bomber," as the fight writers, had begun to label him, fought Vince Jordan, number four ranking middleweight, in a nationally televised bout. And here, Bradford did something which is still talked about today, something which few fighters had everdone before. Rocked badly by Jordan's first punch, Bradford came back to knock down his rival five times in round four, until Jordan was leaning against the ropes, utterly helpless. Georgie hit him with a dynamite right hand, and Jordan crashed to the floor with a thud. The fight was over. He lapsed into a coma. But, to the shock of the bloodthirsty mob, Georgie Bradford stopped punching. He appealed to the referee to stop the fight, but the "ref" refused. The crowd booed resentfully, flooding Bradford with a chorus of catcalls and insults. They forgot that Vince Jordan was unconscious. They didn't care. The commission didn't care. The referee didn't take it upon himself to stop the battering when Jordan simply couldn't continue. So Bradford himself rose to the occasion and stopped the slaughter. As he left the ring, he heard a wrathful flood of abuse which he couldn't understand. Deep within him, he began to feel his conscience gnawing at him. One voice within him insisted he should stop fighting because boxing was a savage, coldblooded sport, while another told him to continue for the sake of his family. The newspapers were now applauding him as the next middleweight champ, the second coming of Walker. He was now number two contender for Jack Thompson's crown. Big money gates were in the making. Everyone wanted to see the new superman of the squared circle. His family had moved from its slum apartment into a much better neighborhood outside the city. Both Georgie and his family were living comfortably. All in all, the situation was favorable. Yet Georgie Bradford, professional boxer and number two contender for one of boxing's richest thrones, wasn't a happy person. Something was eating him. He didn't know what. But there was a great conflict within his heart. He began to feel thatboxing wasn't worth it. He sensed that his efforts were being directed the wrong way. Essentially ethical, Georgie began to regard his occupation as authorized murder. He began to feel guilty deep inside. How could he forget that one more punch landed on Vince Jordan's head could very weel have made him a killer? The thought horrified him.

But Bradford's manager, Mike Rickard, wanted another big "payday," so the Bronx Battler was matched with Rocky Johnson, number six ranking contender. Georgie accepted reluctantly. The newspapers stated that Johnson was in a class below Bradford's and that he wouldn't last beyond round five. But the fight was close, a split decision for Bradford. He couldn't hit Johnson for fear of seriously damaging him. He'd already terminated one career with his potent fists. Only a few months before, he had come perilously close to killing Vince Jordan, and he didn't want a repeat of that terrible incident.

In the dressing room after the fight, Rickard, fed up with his fighter, shouted, "What went wrong with ya tonight?" Georgie was silent. "Were you sick? Why didn't ya tell me?"

"Just had a bad night, I guess."

"O.K., but remember you go against Mitsunori Souleymanne next time. I"ve got him lined up for ya. You can't have a bad night with this guy. He's got a pretty good left hook. You stay away from that. But he's got a glass jaw, see. You beat this guy and the Thompson fight's a natural, 'cause he's Number One. Make sure you flatten him early. You'll kill him, Georgie. You'll murder the guy."

"I hope so, Mike. I'll try," answered Georgie. There was a note of sorrow in his voice. His own manager didn't understand what was going on inside him.

The fight was scheduled for December 14, 1954. The winner was promised a fight with Jack Thompson for the middleweight championship of the world. After two dull rounds, Souleymanne landed his vaunted left hook on Bradford's jaw.

The Bronx fighter went down on a knee, as the crowd stood aghast. Up at seven, Georgie fell into a clinch to save himself until the cobwebs loosened. Then, with about a minute left in the round, Bradford cut loose with everything in his arsenal for the first time since the Jordan fight. Those sitting at home, listening on radio, heard this account of the battled from ring announcer Don Elliot:

"The fighters are in midring now. It's been a cautious fight, so far. Should liven up though. Bradford throws a left jab, a left hook. Souleymanne is shaken. He falls into a clinch. Bradford pounds him loose with a tremendous left hook which doubles Souleymanne up. A right cross, a left, a crunching right hand. Souleymanne's in trouble. He's reeling on the ropes. Bradford at him like a tiger. He's not gonna let him go now. Murderous left hook, a crushing right to the jaw, another left, a bombing right. Souleymanne's slammed into the ropes. This could be it. Let's see. Bradford jumps in with a crashing left, a bombing right uppercut to the jaw. Souleymanne's gasping for breath. His right eye's completely closed. His left is swelling. He's on the ropes again. Bradford throws the right to the jaw, a bombing left hook to the stomach. Souleymanne's hanging on for dear life. Bradford's banging away like the Bradford of old. Murderous fusillades. Oh! Oh! A crashing left. Souleymanne is flat on his back. He's on the ring apron. He won't get up. Joseph sends Georgie to a neutral corner. He picks up the count. Three! Four! Five! Six! But wait, Souleymanne's getting up. This fight's not over yet. Seven! He's on a knee. But he falls back. Eight! Nine! He's dragging himself up again. He's...up. He makes it by a half-second. Will Josephs stop the fight? He's looking him over. Don't leave your seats. This fight's still on. Bradford charges from his corner. His right hand is cocked. He corners Souleymanne in his own corner. A murderous crash to the head. Souleymanne's face is crimson red. The blood's pouring all over the ring. The crowd's cheering madly. They stand as a man and urge Georgie on. A left, a right, a left, a right and Souleymanne crashes to the floor on his knees. His eyes are glazed. But he's getting up. He's battered with murderous combinations, left after left, to the side of his head. Bradford smashes him down again. If I've ever seen a slaughter, this is it. Souleymanne's face is a bloody hulk. He's flat on his stomach. He can't go on. I'm sure of it. He's unconscious. This fight is all over at 2:43 of the third round."

At first the crowd cheered. Then, there was silence. It took only a few minutes before everyone knew the truth -- Souleymanne was dead.

His death was also the death of Georgie Bradford's great hopes. He would never fight again. Let his manager sign his papers for a Bradford-Thompson fight, $300,000. Let there be a $30,000 guarantee for a Bronx boy who had finally made it in the jungle; a boy who had hurdled all obstacles, dating back to a youth of discrimination and poverty; who through nothing but hard work and faith had climbed to the top of the world. Let people think he was the number one contender for the middleweight championship of the world. Let the newspapers make him a 4 to 1 favorite, hail him as the new champ, the greatest fighter of the decade. Georgie Bradford's career as a fighter was over. He gave all this up willingly.

Georgie wanted a future based on life, not on death. The newspapers, the boxing mob, even some of his close friends criticized Georgie severely for his decision.

They didn't understand. They might have, if they'd taken time out to look not at Georgie Bradford as a professional boxer, but at Georgie Bradford as a man. Perhaps they would have understood had they noticed Georgie Bradford sit down on his stool about a minute after the fatal Souleymanne knockout, and cry quietly, silently to himself.

MAKING IT

Lesson 6: Writing - A Letter of Application

Teacher Aims

To develop the ability to write a simple business letter of application and to address an envelope correctly.

Student Aim

How do you write a letter in answer to a want ad?

Materials

Writing paper, envelopes, sample want ads

Procedures	Skills
1. Refer to want ads collected by students as homework (see Lesson 4).	
2. Select several want ads containing post office box numbers or addresses. Elicit the fact that a letter would have to be written in order to answer these ads.	
3. Cooperatively develop on the chalkboard a sample letter in response to one want ad. Include the following elements: a. Your address b. Business address c. Proper salutation d. Introductory remarks e. Paragraph giving qualifications f. Valediction g. Signature	-- composes a letter for a specific purpose
4. Cooperatively develop on the chalkboard a sample envelope. Include the following elements: a. Return address b. Complete address of business including zip code, if given c. Correct place for postage stamp.	-- recognizes the use of correct forms in letter
5. Provide time for students to copy letter and envelope.	

Homework

Write your own letter in answer to one of the want ads you selected. (If you are serious about sending the letter you might want your teacher to check it for completeness).

MAKING IT

Lesson 7: Literature - A Story in Two Parts

Teacher Aims

To develop through reading the understanding that one must be true to oneself

Student Aim

How well do you know yourself?

Materials

Excerpts from the novel, Shadow of a Bull, by Maia Wojciechowska

Procedures	Skills
1. Discuss the idea that almost everyone has unrealistic desires or wishes for things that may never be. a. If only I had a million dollars b. If only I were 6 feet 6 inches tall c. If only I could play baseball like Willie Mays	-- understands universal human predicaments
2. Elicit from the students their experiences in which someone they know was expected to be like his brother or his father, was expected to "follow in his footsteps."	
3. State that circumstances or people sometimes force us into doing things which we know are not true to our nature.	
4. Illustrate the point stated above by reading the opening paragraphs of "Shadow of a Bull." Discuss Manolo's predicament.	
5. Have the class read silently through the two incidents that proved to Manolo he was a coward. Discuss these incidents and relate them to students' fears of height or deep water or speed.	-- relates reading to his life experience
6. Read orally the passages that describe Manolo's preparation for bull fighting. Discuss the idea that, through determination, we can begin to overcome certain of our weaknesses.	-- relates reading to character improvement
7. Have the class read silently to the end of Part One. Discuss the reasons for Manolo's wishing that he had never been born.	

Homework

Think about what you would have done in Monolo's place. Be ready to discuss your thoughts.

Lesson 8: Literature - A Story in Two Parts

Teacher Aims

To develop the understanding that future happiness depends upon an acceptance of one's limitations and a knowledge of one's real interests and abilities.

Student Aim

What makes a person happy at his job?

Materials

Excerpts from the novel, Shadow of a Bull, Part Two

Procedures	Skills
1. Refer to the homework assignment of the previous day by asking pupils what they would have done in Manolo's place.	
2. Have the class read about Manolo's experience with his friend, Juan, and the bull. Discuss Juan's reasons for wanting to be a bull fighter and why he thinks he may never become one.	-- understands character motivation
3. State that it is possible to "get somewhere" on your own - through hard work, education, and a bit of luck.	
4. Read orally the passages that describe Manolo's first bull fight,"It was time to make a decision." Discuss the fact that Manolo was being forced to understand himself.	-- infers from given details
5. Have the class complete the story. Have students cite specific passages which show that Manolo was brave, kind, thoughtful, and understanding.	-- refers to reading to prove points
6. Discuss the following: a. What part does luck play in a person's future job? b. What makes a person want to be something more than anything else in the world? c. What makes a person happy at his job?	-- uses reading to build live values

Homework

List several jobs at which you know you would be happy and give your reasons

SHADOW OF A BULL

by Maja Wojciechowska

When Manolo was nine he became aware of three important facts in his life. First: the older he became, the more he looked like his father. Second: he, Manolo Olivar, was a coward. Third: everyone in the town of Arcangel expected him to grow up to be a famous bullfighter, like his father.

No one had to tell him these three things were true. He and everyone in the town of Arcangel knew the first and the last of these to be true. And the fact that he was a coward only he himself was aware of.

It was, at nine, that he first knew for sure he was not brave. Two things happened both on the same day, to convince him of this.

Coming home from school that day the boys he was walking with spotted a mule-drawn wagon full of hay. One of the wheels had broken off and the driver of the wagon had gone to get help.

The other boys climbed to the top of the hay; then, screaming with excitement, they jumped down onto the grass that lined the street. It was a high jump, and watching them Manolo knew that he could never bring himself to jump down from such a great height.

"Manolo! I't's your turn."

"Manolo hasn't jumped yet. Let him jump."

"What are you waiting for?"

He heard them shout to him and saw them wave, but he could not move. The top of the mountain of hay seemed to touch the sky.

Jaime, his best friend, whose brother, Juan, wanted to be a bullfighter, came and took Manolo by the arm.

"What's the matter with you?" he asked looking at Manolo very hard. "You're missing all the fun! It's almost like being a bird, like flying. And you haven't tried it yet."

Manolo could not say anything. His throat had tightened, and it was terribly dry.

"Come on," Jaime said, laughing and dragging Manolo behind.

"I don't...I don't want to jump," Manolo managed to say before they reached the wagon.

"But why not?" Jaime wanted to know. "Why don't you want to jump?"

At this moment the owner of the wagon appeared. The boys saw him at the same instant he saw them.

"Get off," the man shouted. He ran forward, a whip in his hand.

But the boys were already off. They were running down the street laughing and shouting back. They all ran but Manolo.

"Assassins! Vagabonds!" the man yelled waving his whip at the disappearing figures.

Manolo paid little attention.

Had the man not come, he thought, his friends would surely have discovered what he himself now knew: he had been afraid; he was a coward.

Afterward, walking very slowly towards his house, he tried to remember other times when he, not knowing it, had been afraid and had shown his fear. There was last summer. Everyone he knew had been swimming or at least learning. And he had not been. He had not learned because he was afraid. He had pretended he didn't want to go swimming. Actually he had been watching the others splash and duck under the water, and he had been jealous. Still he had not made any attempts to learn. Now he knew, now he was quite certain, that it was because he was a coward.

How could he have lived all his years without knowing that he was the biggest coward in the world, he wondered; he, the son of the bravest of men? His new knowledge made him feel quite sick. It seemed that he had always been afraid. All his life, always afraid, afraid of everything. But what could he do, knowing it? He would have to learn to hide it until, until he learned to be brave. And he must learn, he knew. He must begin immediately.

The moment he made this decision, the second incident happened. He was crossing the plaza and suddenly a great black mass was bearing straight at him, almost touching him with all its roaring speed. He jumped back from the car and fell down backwards into the gutter.

It was four in the afternoon in the plaza with his father's statue at its center. The men who were always sitting at the tables of the cafe were all there as usual. As he fell, he heard them laugh.

"Manolo! Steady there, boy!"

"Never jump back! Never!"

"Stand your ground."

"Like your father! He never jumped back."

"Shame on you! You must promise never to do that again."

But the more bullfights he saw, the more impossible it seemed to him that he would ever be able to meet a bull alone, play it, and then kill it; especially kill it.

But to kill! He still did not understand how brave men could stretch their courage to that point. He could not believe that he himself could ever be capable of killing a bull, he who could hardly watch a fly being killed without feeling its pain, its loss. But he found a stick, as long and straight as a sword, and he devised a way of practicing the kill. He placed a sock in the crack of an open drawer and with the stick, held the way bullfighters hold their swords, he launched at the sock, until he was able to hit it. He allowed himself no more than a square inch for his target. He tried to profile well, raising on his toes and going in straight and steady at the drawer, seeing nothing but the sock, white in the moonlight and almost invisible on dark nights.

Time passed very fast. And he began to gain confidence, began to believe in himself. He even began to think that the dream the men had of his being as great a bullfighter as his father was not so far-fetched after all. That's how he thought on days when he was happy. On other occasions he doubted everything. And then he would practice harder. He would do other things that he hoped would help him. He would walk close to cars, but he was always too afraid to get as close as he wished, although he taught himself never to back away from them. He bought a small rubber ball, which he kept almost always in his right hand.

"My brother Juan always keeps a ball in his right hand, his friend Jaime had told him. "He found out that that is the very best way to strengthen the sword hand. If you keep squeezing it all the time, your hand will become strong and steady for the sword."

Manolo never walked now. Instead he ran; and more often than not, he ran backwards, rather than forwards, because that was the way, Jaime's brother worked to strengthn his leg muscles. And Manolo found a tree overhanging the river and made himself jump. He still did not know how to swim, but he learned to paddle to shore after he had thrown himself from the height of the branch into space.

He did all this alone and in secret, afraid of being discovered. He still knew that he was a coward, but he also knew that he was working at overcoming his cowardice.

At ten, like everyone else in Arcangel, Manolo Olivar was waiting for the day, when, in two years, he would face his first bull. Like his father.

> Other prominent people in Arcangel expect Manolo to follow in his father's footsteps. Among them is the Count.

"What do you think?" The Count placed his arm on Manolo's shoulder. "Do you think you will be as great as your father?"

"Anyone who says that he's as great as my father lies," Manolo said, hoping the answer would please the Count.

"Does that mean that you don't think you'll be ready to fight next year?"

"It does not mean that at all!" He shouted in great anger. It was no use, no use to please the Count, no use to ignore the fact that they had all decided, without his knowledge, to cheat him of one year of his life."It means," he continued quietly, hating them now, crushing a shrimp shell under his heel and realizing that he was shattering his own hope, "that neither I, nor anyone else, will be as great as my father was."

"The boy could fight even this year."

"He is ready now."

"He is as tall as Juan was at twelve."

"He knows as much, maybe more, than his father did at his age."

"We've been teaching him. Almost every day, for over a year."

"No," the Count finally said. "No, next year is soon enough. Maybe too soon. But it shall be next year."

"You've picked the bull already, haven't you, senor?"

"Yes, I've picked the bull, It will be three years old next spring."

Oh, how he hated them! The six men and the Count; most of all the bull that had been picked for him! Just a few minutes ago everything had seemed fine. He had been willing to accept his fate, but now they had killed everything. Killed everything that was fine and good with their cunning and dishonesty.

When he left the cafe, he felt certain that the whole world was determined to get rid of him. The town, the six men, the Count, even his very own mother, wanted him dead even before his twelfth birthday. There was no hoping now that the animal could be just played with. He would have to kill it. They had all known it from the beginning. Only he had been stupid enough to hope that they would not make him do everything just like his father.

For the very first time in his life he wished that he had not been born the son of Juan Olivar. He wished that he had not been born a Spaniard. He wished that he had not been born at all.

> Late one night, Manolo and his friend, Juan, who loves bull-fighting, steal away to an empty arean to practice bull-fighting.

They could hear the bull now quite plainly; it was scraping the sand with its hoofs.

"Ready?" Juan asked.

"Wait," Manolo whispered. "What...What if the bull comes at us when we open this ... this door?"

"He's young. And they're curious but not dumb at that age. He'll wait until he sees what's happening. He won't rush out. Or at least, that's what I am counting on. All right, ready now?"

"Ready."

Juan found the pulleys that opened the door. Slowly it lifted, and they could now hear the breathing of the animal. When there was two feet of space at the bottom, Juan tried to see if the door would come down. It did slide back.

"I'll have to use my jacket on one side and yours on the other," he said. He jammed the pulley ropes with the jackets, and now they were able to crawl through. "I'll go ahead; you just put your head through and watch. Then, when I'm through, you can cape him yourself," said Juan getting on his knee. "Aren't you going to wish me luck?" he asked, his face in the moonlight smiling at Manolo.

"Good luck," Manolo managed to say.

He bent down to see the boy scramble up, the muleta in the same hand as his "sword."

"Ehe toro!" Juan called softly, and moved to one side. Manolo saw the bull then: a black, glistening mass, white horns shining. It was big, much bigger than he had thought any bull could be.

"Ehe toro!" Juan repeated a little louder, shaking the muleta, now close, not more than five feet from the animal that stood still, waiting. And suddently it charged, whirling at the boy. He'll get killed, Manolo thought; but Juan, without moving away, made the bull change its course. The animal followed the lure, which moved slowly a little ahead of his horns. He came back and again was taken smoothly, slowed down by the boy. Five times the animal and Juan seemed to touch, to be glued together, as Manolo watched. Then, standing straight, the boy turned his back to the animal and sent him away with a beautiful pase de pecho.

"Why aren't you a bull fighter?" Manolo managed to say to Juan, the words coming through his parched throat with difficulty.

"Are you joking?" Juan laughed. "It takes money or friends to become a bullfighter, and I have neither."

"But why do you? Why do you want so much to be a bullfighter?"

Juan laughed and stood up.

"It's not like wanting any other thing. It's in my blood, as it was in my father's. You're either born with it or, if you're not, somewhere, some place you get infected. And there it is. You have aficion, which just means that you'll never be happy doing anything else. But I am glad; don't think I'm not glad about it," he added proudly.

"But you're so good and so brave. You...you took that bull away without a cape or muleta."

"Oh that! That's called al cuerpo limpio, with just your body. I do that often. It's good practice, and it doesn't harm the bull at all. I do that on the pastures, and it's easy. All you have to do is turn more sharply than the bull. It doesn't take much to be brave if you have aficion. There are a lot of boys around who are as good or better who never get anywhere at all."

At last the day comes when Manolo will fight his first bull in an arena.

The animal seemed to shoot out of the darkness, its black skin shining in the sun, its hoofs thundering louder by far than the beating of Manolo's heart. He did a veronica, and he knew he had done it right even before the ole rang out. He had been very close, and the cape had moved slowly and smoothly just in front of the bull's head. Does it have horns? he thought in the instant that it took the bull to turn and recharge. On the second time he saw them, saw them, long and smooth and gray, almost touch the magenta of the cape, and he did not know whether the people had screamed their approval or not. But on the third veronica, he heard them again; and this time his hands seemed suspended, together with the profile of the bull's head, right below his eye, right next to his body. Three times more, each time feeling the beauty of what he was doing, Manolo let the bull brush against him, heard the bull's breath expelled through its wide nostrils, its hoofs moving the earth under them both. And then, with the gentleness of a caress he let the cape balloon and fall behind him in a media-veronica that brought the animal to a standstill behind his back.

They were on their feet, applauding and shouting as he looked towards them. Their faces seemed blurred, and he did not know if there were tears in his eyes. He moved away from the resting bull, deciding that he would do the fancy passes, the ones he knew he could do. He did five chicuelinas and then six reboleras, and they shouted their joy. Now he himself was shouting, too, loving the ease with which his body obeyed him,loving the animal for following so perfectly the lure of the moving cape. And when he was through, the bull nailed to the sand with another close, perfect media-veronica, he walked proudly to the burladero to get his muleta, the shouts and the clapping making his back very straight, his head very high.

"Wonderful," Emilio Juarez said. "You were wonderful."

He handed Manolo a wooden sword and the muleta. Manolo's hands trembled as he slid the sword underneath the red cloth. He didn't like that, and he hoped that Emilio had not noticed.

"Give them a great faena," Emilio said patting him on the back.

I'll do a series of maturales and derechasos, Manolo thought, just those, nothing more, and I'll do them well. But his knees were no longer strong; they seemed to buckle under him as he ran out. He was remembering the problems he had had with the muleta. The passes were so difficult. He had never been pleased with them. Never in all those nights. This then would be the time when he would know. And it would be as he had decided, when he was in there with Castillo. If he did well, he would be a bullfighter; not because they wanted it but because he wanted it. But if he knew, knew as he fought the bull, that this was not what he wanted, then he would tell them so. He would not be pushed into what he did not want. No one could say that he had not tried. And he, himself, would know that he was brave.

"Ehe toro!" He meant to shout it, but it came out as a whisper. "Ehe toro!" He repeated it again louder, but not the same as the first joyful cry, the cry with the cape.

As the bull moved, Manolo tried to change his hands; it would be better not to try it with his left, but to do it with his right. He needed more distance, he thought;

but the animal was almost upon him. He jumped back without having made a pass and was surprised to see that the muleta was no longer in his hand but on the bull's tossing head. Emilio Juarez ran out, lifted the cloth off the horns, and shouted to Manolo.

It is no use, Manolo thought, concentrating all his will power on making his tired legs move toward Emilio. From now on it would be cheating them. He could see that. He had proved to himself that he could do it, but he was not good enough for the faena; and he did not want to be. When the bull rushed toward him, he kept his ground but the pass, a derechaso, was made jerkily, far too short. The bull recharged very fast, and Manolo was not yet ready for him. All he managed this time was an inept movement of the hand that brought the bull's neck in a punishing twist toward the ground.

It was time to make a decision. Either he went on cheating them, and himself, or he did the thing he knew now he must do. He was right below the seats. He looked up at the Count and then at Castillo, and it was to Castillo that he spoke:

"I will not fight this brave bull." The voice, strong and loud, sounded unfamiliar to Manolo. "I am not like my father. I do not want to become a bullfighter."

"But, Manolo!" It was the Count. "You were magnificent with the cape. Perhaps you need a little work with the muleta, but that can be done. Go on, boy. You will be very good."

"No." Manolo was very sure now. "If I were to become a bullfighter, I would be like 'El Magnifico'; but at least he has aficion. I do not. It is because I do not want to cheat you that I will not continue. You came to see a bullfighter born. There is a boy here who could be as great as my father was. His name is also Juan."

He did not ask the Count's permission but walked a few steps toward Juan.

"This is your bull, Juan."

"But, Manolo ..." the Count protested. Then looking at Castillo and again at Manolo, he said stiffly, "All right, let the boy fight."

As he jumped into the ring, tears ran down Juan's cheeks. His face looked quite blurred to Manolo, because he, too, had tears in his eyes.

As he turned, he looked up at the six men, expecting to see anger and disappointment written plainly on their faces. But if it had been there, it was gone. For Juan was in the ring and the men were watching breathlessly as he took the bull in a brilliant series of naturales. They, and everyone else, were on their feet. Shouts of Ole echoed through the enclosure.

Manolo walked slowly to the empty seats. The old doctor motioned for him to sit down.

"Now," said the doctor gruffly, "you will have time to come to my clinic after school. I need help there."

"I'd like that."

"You didn't fool me," the doctor said. And for the first time a smile lit up his wrinkled face. "I knew you were no bullfighter. But I did think, after seeing you just that once, that you might make a fine doctor. You think that, too, don't you? And you know that I intend to help you."

"Yes, sir." For the first time, in what seemed like a long time, Manolo, smiled, too.

"Don't think you'll become a doctor without cleaning floors and washing bedpans. That's what you'll be doing, at first. The learning will take time. And hard work."

"I know."

Then in companionable silence he and the doctor watched Juan Garcia, fourteen, and the bull "Castalon the Second," make bullfighting history. As he watched them, there was a sadness in Manolo, but no jealousy. Sadness, for there was much beauty in the sight on the yellow sand and he was not part of that beauty. But there was no jealousy because he was sure what it was he wanted to do with his life. And his father's life, bullfighting, would stay a part of him, as it always had been, but in a different way than anyone had planned.

MAKING IT

Lesson 9: Writing - Filling out a Form

Teacher Aims

To develop the ability to fill out an application form for a job

Student Aim

How do you fill out a job form?

Materials

Two class sets of blank forms for jobs (or forms for working papers).

Procedures	Skills
1. Refer to the facts that we have practised reading want ads, telphoning in response to want ads, and writing a letter of application.	-- reviews unit skills
2. State that a formal job application form is often required before a face-to-face interview is conducted.	
3. Distribute job application forms and note the kinds of information often requested. a. Full name b. Address c. Parents' names and addresses d. Social Security number e. Kind and amount of schooling f. Previous experience, including names and addresses of past employers g. Special interest of activities h. Remarks i. Signature	-- reads to gather particular information
4. Discuss the manner in which forms should be completed. a. Read directions carefully and follow them precisely b. Print required information c. Be neat d. Answer questions honestly	-- follows written directions
5. Have the class fill in the sample job application forms.	

Homework

Distribute the second class set of forms to be completed for homework and checked by the teacher

Form (continued)
- Does not use period for abbreviations
- " " indent to begin paragraph
- " " show possession by apostrophe

Content
- Expresses very few ideas
- Ideas are not related to the topic
- Ideas are not in logical order

*Diagnostic test to be given in Lesson 10

MAKING IT

Lesson 10: Oral - Inviting a Guest Speaker

Teacher Aims

To plan for the invitation of a guest speaker who will discuss job opportunities in some field of particular interest to the students.

Student Aim

How do we invite a guest to speak to our class?

Materials

Call Them Heroes, Books 1-4 developed by the Board of Education

Procedures	Skills
1. Discuss the kinds of jobs which young people can get as a start in life - stock clerk, wrapper, delivery boy, messenger, bus boy, bell hop, military work.	-- contributes to class discussion
2. State that each of the above mentioned jobs may be the first step up the ladder to a successful future.	
3. Suggest that a good way to learn about the opportunities available to young people is by talking with a person who has become succesful.	
4. Elicit the names of 4 or 5 people in the neighborhood who have become successful in various kinds of jobs. Have students skim through, then read aloud any stories of successful people from Call Them Heroes. Perhaps some of the heroes may be from their neighborhood, or may recall one who is. List names and jobs on the chalkboard and have the class select one person to be invited to class.	
5. Suggest that the class write a letter of invitation to include the following details: a. Why we are inviting this guest speaker b. When we would like the speaker to visit the class c. What we would like the speaker to talk about d. Where the speaker will meet the class e. That the speaker answer the invitation promptly	-- composes a letter of invitation

Homework

Begin to think about specific questions you might want to ask the speaker

Note: Arrange to contact the guest selected by the class in order to determine his willingness or ability to accept the invitation

MAKING IT

Lesson 11: Writing - Letter of Invitation

Teacher Aims

To develop the ability to write a simple business letter of invitation and to address an envelope correctly

Student Aim

How do you write a letter of invitation?

Materials

Writing paper, envelopes

Procedures	Skills
1. Inform the classof the willingness of the guest speaker to visit the class. (In the event that the guest selected by the class is unable to accept, have the class select another guest to be contacted).	
2. Suggest that a letter of invitation be sent in order to confirm the date.	
3. Review the form of the business letter of application (Lesson 6) and cooperatively develop on the chalkboard a letter of invitation. Pay particular attention to: a. Form b. Correctness of details c. Usage d. Spelling e. Punctuation	-- contributes to group-composed compositions -- draws upon previously learned skills
4. Make certain that the details include the reason for inviting this guest, the things which the students would like the guest to discuss, the time and place of the meeting, and the request for a prompt reply.	-- learns the content of a letter of invitation
5. Have the students copy the letter and select one especially neat letter to be mailed. Have one pupil address the envelope and check for accuracy.	

Homework

List 3 or 4 specific questions you would like to ask this speaker.

Note: Arrange for the guest speaker to visit the class during week seven, period three. If this time is not practical, lessons may be rescheduled to accommodate the guest.

Lesson 12: Literature - Poetry

Teacher Aims

To develop insights into the qualities of determination, perseverance, faith, and sacrifice through reading an anonymous ballad

Student Aim

What does John Henry stand for?

Materials

The ballad "John Henry", a recording of it, if possible. Pictures of men in jobs which sometimes call for personal sacrifice.

Procedures	Skills
1. Display various pictures of people in jobs which sometimes may call for personal sacrifice. a. Army nurse b. Astronaut c. Coal miner d. Policeman	-- responds to visual aids
2. Discuss the idea that each of the jobs illustrated requires special training, special skills, and a special attitude toward work - an inner feeling of strength in one's ability to do the job.	-- infers from given visual details
3. Suggest that this special attitude sometimes helps one do much more than most people might be able to do.	
4. Read the ballad, "John Henry" to the class and then have various students record the poem orally. If a record of the ballad is available, play it and have students sing along.	
5. Ask the class what kind of man John Henry was. Stress the idea that John Henry was trying to prove something to himself - and that he succeeded.	-- understands and appreciates narrative poetry
6. Conclude the lesson by playing the recording of the ballad and have students sing along.	

Homework

Have the class recall other men of great strength and bravery about whom similar ballads might be written

MAKING IT

Lesson 13: Reading - Following Directions

Teacher Aims

To develop the ability to read simple directions which may be necessary in performing a job

Student Aim

How do you read directions?

Materials

10 or 12 slips of paper, each containing one simple direction. One slip which contains a more difficult direction. Several "how to" books or pamphlets

Procedures	Skills
1. Distribute slips of paper each containing a simple direction: a. Walk to the window b. Stand, walk to the flag, and salute Also distribute one slip containing a more difficult direction: Turn to the person sitting next to you and be loquacious.	-- reads to follow directions
2. Ask the students to follow directions. Then have each student read his direction orally to the class. (The student who received the more difficult direction may not have been able to read and follow the direction.)	
3. Elicit from the students and list on the chalkboard the steps to be used in reading and following directions: a. Read the directions carefully b. Make sure you understand every word c. Picture each step in your mind d. Do only what the directions ask e. Check to make sure you have done everything properly	-- formulates rules from practical experience
4. Discuss various jobs which require workers to read and follow directions: a. mechanics - automobile manuals b. stock clerks - order books and stock manuals c. truck drivers - road maps	-- applies skills to life situations
5. Distribute "how to" books and pamphlets and have students thumb through to demonstrate that directions are available to be read and followed in many different job areas.	

Homework

Ask family members or adult friends if their job requires reading and following directions. Have them recall instances of the effects when directions were not followed carefully

MAKING IT

Lesson 14: Literature - Short Story

Teacher Aims

To develop the understanding that a steady job, even though it may be an unusual or even dangerous one, assumes a certain routine which promotes a feeling of satisfaction and accomplishment

Student Aim

How do you feel after working at the same job for a long time?

Materials

The story, "They Bury Him Twice A Day", by Walter Wager. Available in Scope/Reading 2, Bushman et.al., Harper & Row, pp. 285-295.

A bridge and tunnel map of N.Y.C.

Procedures	Skills
1. Display a bridge and tunnel map of New York City and have several students name and point to the bridges and tunnels which connect the boroughs to one another and to New Jersey.	-- understands symbols in map-reading
2. Discuss the fact that men who construct tunnels and bridges work hard, dangerously, and earn good salaries.	-- infers from given details
3. Have the class read paragraphs 1-5 to discover why sand hogging is a dangerous job.	
4. Read paragraphs 6-9 to find out what the men do before they begin working.	
5. Read paragraphs 10-15. Describe the sights and sounds of the work area under the river bed.	-- visualizes setting in reading
6. Read paragraphs 16-21. What job does Barney's crew perform?	
7. Read paragraphs 22-27. What do the men do between shifts to help them relax?	-- reads to gather specific facts
8. Reads paragraphs 28-33. What are the "chokes" and the bends?	-- recognizes special job vocabulary
9. Reads paragraphs 34-37. How do sand hogs feel about women and whistling in the tunnel?	
10. Complete the story. Discuss the routine of Barney's working day. Elicit the idea that Barney has a steady job, a specific set of skills, and a sense of satisfaction at the end of the week.	

Homework

List several other jobs which require shifts and special working conditions for the safety of the men. Ask among adults at home what special working conditions their jobs have

MAKING IT

Lesson 15: Oral - Interviewing

Teacher Aims

To prepare for the visit of a guest speaker by developing an understanding of the techniques of interviewing

Student Aim

What should we know before our guest visits the class?

Materials

Pamphlets or books related to the guest's job

Procedures	Skills
1. Recall the fact that a letter of invitation was sent to a guest speaker to visit the class during week 7.	
2. Elicit that we must try to find out as much as we can about the guest's job before his visit.	-- comprehends the need for preparation
3. Refer to pamphlet and books about the guest's job and discuss: a. qualifications b. special training c. experience required d. nature of job	-- gathers facts for a particular purpose
4. State that we should know, in advance, what questions we would like the guest to answer. Draw up a list of such questions as: a. When did you decide that you wanted to be a ______________? b. Did you hold any other jobs before? What were they? c. What did you have to do in order to become a __________? d. How much schooling is necessary to be a __________?	-- forms questions to gain specific information
5. Discuss the need for good audience behavior and good manners during the guest's visit.	-- knows the rules of good audience participation
6. Suggest that students listen carefully to the guest's remarks so that they can discuss the visit intelligently afterward.	
7. Conduct a mock-interview using student volunteers. Refer to the questions drawn up in step 4.	

Homework

Try to find out more about the job of the guest speaker by talking with someone you may know who has the same job

MAKING IT

Lesson 16: Literature - Short Story

Teacher Aims

To develop the understanding that a successful future requires long, hard years of work and preparation

Student Aim

What must we be ready to do to "make it"?

Materials

The story, "Auto Mechanic" by Merrill Pollack

Procedures	Skills
1. Discuss the fact that the things we like most to do may lead us into successful jobs: a. playing ball - recreation work in playgrounds, health clubs, hotels, etc. b. building models - precision work in repair fields. c. learning about airplanes - airline work of various kinds.	-- contributes meaningfully to class discussion
2. Suggest that no matter what one is interested in it takes more than an interest to develop into a skilled worker.	
3. Have the class read paragraphs 1-6 of the story, "Auto Mechanic" to find out what was special about Mike's being hired.	-- reads to gain specific information
4. Read paragraphs 7-9 to find out why the boss hired Mike.	
5. Read paragraphs 10-14 to find out how Mike felt about cars.	
6. Read paragraphs 15-16. What special problems did Mike have to face?	-- recognizes the story conflict
7. Read paragraphs 17-22. What did Mike have to do before he got into the course he wanted? What personal experiences made his life harder?	
8. Read paragraph 23-27. How did Mike's teacher help him to stay in School?	-- recognizes the steps towards resolving the story conflict
9. Read paragraphs 28-29. How did Mile's teacher help him get a part-time job?	
10. Read paragraphs 30-33. What did the service manager think of Mike? Why?	
11. Complete the story. Discuss Mike's thoughts about his future and why you think he'll "make it".	

Homework

In what ways is each of us like Mike? In what ways are we different? Be ready to discuss your thoughts in class

MAKING IT

Lesson 17: Writing - Taking Down Notes and Messages

Teacher Aims

To develop the ability to write simple, accurate notes and messages

Student Aim

How do you take notes and write messages?

Materials

Teletrainer from the New York Telephone Company. To borrow, call:

Man. & Bronx	Brooklyn & Queens
Miss Conway 394-1030	Miss Shaughness 396-4171

Procedures	Skills
1. Spend several minutes having students relate their thoughts on how they are like or unlike Mike. Then tell students that this lesson will allow them to play various other roles in job situations.	
2. Through role playing, set up a situation in which one student is a stockclerk for an electrical supply firm and another student is a customer calling in an order.	-- role plays to gain insight
3. Elicit the fact that the clerk must be prepared to record specific information: a. Name of customer b. Address of customer c. Exact names of items the customer desires d. Quantities desired e. Prices of items desired f. Time for delivery g. Place of delivery	-- perceives needs through role playing -- forms rules through inductive reasoning
4. Have several students volunteer to play the roles of clerk and customer. As the information is given, have the entire class take notes. Compare notes for completeness accuracy.	-- takes notes in a class-controlled situation
5. State that messages taken by telephone should also contain accurate, specific information: a. Name of caller b. Time and date call was received c. Reason for calling d. When call should be returned e. Caller's telephone number	
6. Have several students volunteer to play the role of a person answering a job want ad and a clerk receiving the telephone call. As the calls progress, have the entire class take down the messages.	

Homework

Write a note or message involving a supermarket, a restaurant, a drugstore, or an auto mechanic order.

Lesson 18: Reading for Specific Information

Teacher Aims

To develop the skills required in order to read for specific information related to jobs

Student Aim

How do you find out information about jobs?

Materials

Career pamphlets published by the military services

Procedures	Skills
1. Discuss the varied job opportunities available to men who join the armed forces: a. pilot b. mechanic c. truck driver d. paratrooper e. radio operator	-- contributes to class discussion
2. State that each job has its own special requirements and qualifications	
3. Distribute career pamphlets and have the students familiarize themselves with the format. Show how the following items help us to find specific information quickly: a. Table of contents b. Headings - page or paragraph c. Index	-- recognizes format to aid in reading
4. Direct the students to locate the place where they will find information about: a. schooling needed to perform the job b. qualifications needed to get the job c. specific skills or abilities required to perform the job d. what the job entails	-- skims to locate particular information
5. Discuss the fact that it is not necessary to read everything in the pamphlet in order to find the answer to a specific question about a job if we know where to look to find the answer.	-- skims to gather the main idea

Homework

Visit the school and/or neighborhood library and select a book about a job in which you are particularly interested. The librarian may help you to locate the place where the books are to be found

MAKING IT

Lesson 19: Literature - Short Story in Two Parts

Teacher Aims

To develop an awareness of why people sometimes resist being helped to live better, more honest lives.

Student Aim

What makes a person live a dishonest life?

Materials

Part One of the story, "Rescue" by B.J. Chute. Available in Scope/Reading 2, Bushman et al., Harper & Row, pp. 254-272

Procedures	Skills
1. Discuss gangs with which the students may be familiar from personal experience, from hearsay, from newspapers or television programs.	
2. Elicit the idea that boys who are involved with certain types of gangs may lead dishonest lives. State that ways are open to boys who want better lives but that a real desire must be present in order to "break out".	
3. Have the class read paragraphs 1-4 of "Rescue". Why do you think Dan Graham wanted to leave the police force?	
4. Read paragraphs 5 and 6. What does Dan mean by by the words, "People didn't care enough"? Did Dan Graham care?	-- infers from given detail
5. Read paragraphs 7-25. How did Dan feel about people? What makes you think that he really wanted to help people?	-- infers character from actions
6. Read paragraphs 26-29. With what did Dan compare the gang? Why?	
7. Read paragraphs 30-49. What kind of kid is Ricky Wahl? Why does Dan want to visit his home?	-- recognizes character traits
8. Read paragraphs 50-72. What were Ricky's parents like? Why was Ricky the way he was?	
9. Conclude part one (paragraphs 73-77). Why was Ricky unwilling to believe Dan's real reason for visiting his parents?	-- infers character motivation from descriptive detail

Homework

Think about Dan Graham -- someone who really cares. Be ready to tell about someone you know who cares.

MAKING IT

Lesson 20: Literature - A Short Story in Two Parts

Teacher Aims

To develop the understanding that people need to have a philosophy that life can be better and more rewarding

Student Aim

How do you change your ideas about life?

Materials

Part Two of the story, "Rescue" by B.J. Chute

Procedures	Skills
1. Refer to the homework assignment of the previous lesson in which students were asked to be ready to tell about someone they know who really cares about people. Discuss several such people related to students' experiences.	-- contributes meaningfully to class discussion
2. Recall the fact that Patrolman Dan Graham also cared about people. Refer to incidents in part one of "Rescue" which illustrate this fact.	
3. Have the students read paragraphs 78-83. Why were Ricky and his gang brought in for identification? What happened?	-- infers from implied details
4. Read paragraph 84 to the class. How do you think Dan really felt about Ricky? Why should he feel this way?	
5. Read paragraphs 85-93. What place had Dan found? Who did he think was caught upstairs?	
6. Read paragraphs 94-100. What did Dan find? How do you think it made him feel?	
7. Read paragraphs 101-112. How did Dan and the unconscious man get out of the burning house?	-- follows action description
8. Read paragraphs 113-122. How did Ricky feel about what Dan had done? Do you agree? Why?	-- judges actions of story characters
9. Conclude reading the story. Discus Dan's remark, "....anybody's worth saving. Anybody at all." What difference did Dan's answer make to Ricky?	-- reads implied meanings and "double meanings"

Homework

Think about Ricky Wahl. Do you sometimes act or feel the way he did? Do you think Ricky will "make it"?

MAKING IT

Lesson 21: Visit of a Guest Speaker

Teacher Aims

To provide an opportunity for students to gain first-hand information about succeeding in a job through the visit of a neighborhood guest speaker

Student Aim

How can we learn more about "making it" from someone who already has become successful?

Materials

A display of books, pamphlets and realia pertinent to the occupation of the guest speaker

Procedures	Skills
1. Arrange for a class representative to greet the guest speaker at the school entrance and to escort him to the classroom.	-- practices correct form in introducing adults
2. Write the name of the guest on the chalkboard and introduce him to the class.	
3. Have the class listen attentively to the remarks of the speaker.	-- listens to gain specific information
4. Provide sufficient time for students to ask questions related to the speaker's remarks, his occupation, his background.	
5. Suggest that the speaker conclude his visit by offering advice to those who might be interested in a future occupation similar to his own.	
6. Have the class representative thank the guest and escort him to the school entrance.	

Homework

Think about the speaker's remarks. What will you have to do in order to succeed in your future job?

MAKING IT

Lesson 22: Literature - Two Poem

Teacher Aims

To develop the understanding that one must keep trying to make the best of one's skills or abilities, through reading the poems, "Mother to Son" by Langston Hughes, and "Phizzog" by Carl Sandburg

Student Aim

What do you need in order to "make it"?

Materials

Copies of the poems, "Mother to Son" by Langston Hughes, and "Phizzog" by Carl Sandburg. Available in several literature texts and poetry anthologies

Procedures	Skills
1. Elicit from the students, and list on the chalkboard, the names of people who they consider to be successful. (Include in the list both men and women of varied ethnic and economic origins).	
2. Discuss the varied differences among the people on the list and suggest that there may be some underlying characteristics about each one that are the same.	-- generalizes to form an underlying concept
3. Read Sandburg's poem, "Phizzog" to the class. Ask whether the poem gives a clue to the meaning of the title.	
4. Discuss the line, "Somebody said, 'Here's yours, now go see what you can do with it'."	
5. Elicit the idea that people are responsible for themselves and their future. They may have no control over their basic appearances, but they do control "waht you can do with it".	-- recognizes the extended meaning in poetry
6. Read Hughes' poem, "Mother to Son". Discuss the mother's thoughts about not giving up, about going on even when "it's kinder hard."	
7. Relate both poems to the names listed on the chalkboard. These are people for whom life has not always been a "crystal stair" but who did what they could with their "phizzog".	-- relates extended poetic meaning to life experience
8. Have the class and individual students read the poems aloud for the remainder of the period.	-- reads short lyrical poems aloud with meaningful expression

Homework

Think about what you can do with what you have. What have you learned in class that might help you "make it"?

MAKING IT

Lesson 23: Writing - A Friendly Letter of Thanks

Teacher Aims

To develop the ability to write a friendly letter of thanks

Student Aim

How do you write a letter of thanks?

Materials

Writing paper, pens, envelopes

Procedures	Skills
1. Recall the visit of the guest speaker to the class the previous week. Suggest that the class show its appreciation for the guest's visit by writing a letter of thanks.	
2. Cooperatively develop a friendly letter of thanks on the chalkboard. Pay particular attention to: a. Address of writer b. Date c. Salutation d. Body of letter e. Closing f. Signature	-- contributes to a class-composed composition -- recognizes the correct form of a friendly letter
3. Have the class cooperatively develop what should be included in the body of the letter: a. the class's gratitude b. a brief description of the guest's help to the class by his visit and talk c. closing thanks	-- forms the pattern of a thank-you letter
4. Have the class copy the letter. Check for correct spelling and punctuation.	
5. Provide practice in addressing the envelope. Review: a. Location of sender's address b. Location of address of person to whom the letter is being sent c. Location of stamp	-- recognizes the correct form for addressing envelopes
6. Select one letter for mailing.	
7. Discuss other times when a friendly letter might be sent - congratulations, sympathy, invitation to a party	

Homework

Practice writing a friendly letter to a relative or friend who lives out of town, or whom you have [illegible] seen for some time.

MAKING IT

Lesson 24: Oral - Culminating the Unit

Teacher Aims

To call to the attention of the students that literature often helps us to understand ourselves so that we can live better, fuller lives

Student Aim

How does reading help us to "make it"?

Materials

Copies of literature read during this unit,titles on chart

Procedures	Skills
1. Display chart presenting titles of literature reed during this unit.	
2. Review the major learnings gleanes from each selection, and list these on the chalkboard. a. Make your own opportunities b. Winning may not be enough c. Learn to know yourself d. Have confidence in your ability to do things e. Strive for a good, steady job f. Work hard at learning to do the things you like most to do g. Accept help offered to make you a better person h. Use what you have to help you succeed i. Don't give up, no matter how hard you must work to succeed	-- forms morals and values from literature readings
3. Review the many reading and writing skills, and skills of oral communication developed during this unit. Suggest that these skills will help us in our relationships with employers and other important people.	-- recognizes the power of acquired language skills
4. Discuss the fact that we set out to learn sometning more about the world of work through literature. Have each student present a capsule summary of what he remembers most from the unit work.	-- contributes to an oral review of past work
5. Suggest that we are now ready to go on and tackle the overwhelming job of changing our own lives by using newly acquired skills, abilities and attitudes.	-- relates language skills to life usage

WATCH ME HANDLE THE WORLD

Lesson 1

Teacher Aims

To broaden students' awareness of neighborhood problems
To provide students with an opportunity to discuss problems frankly
To send students out into the neighborhood to get the pulse of the resdidents

Student Aim

To broaden awareness of neighborhood problems and potential solutions

Materials

Take three or more slides showing some of the neighborhood's problems, e.g., garbage in a lot or littering street , boys hanging out at the corner candy store, old people sitting on the stoop, etc.

Or, you may clip pictures from publications that reflect conditions in the neighborhood that students are aware of.

If slides are used, you will need a Viewlex. If pictures are used, you will need an opaque projector.

Procedures	Skills
1. Show slides or pictures to the class. Ask students to describe them and to identify where each picture was taken.	
a. What are your reactions to these conditions in our neighborhood?	-- recognizes some of the problems
b. Are there any other things about our neighborhood that disturb you?	
2. Jot down student responses on the board. Ask students to be specific, to pinpoint the situations. To stimulate the discussion, suggest some conditions yourself: old schools, few recreation areas, littered streets, inadequate street lighting, inadequate police protection, etc.	-- prepares cooperatively a questionnaire on community problems

3. Place excerpt from President Kennedy's Inaugural Address on board "Ask not what your country can do for you, but what you can do for your country."
4. Read to class or ask one of the students to read to class.
   What do you think President Kennedy meant by this statement?

-- states the main idea of selection and arrives at implied meaning

5. Ask student to paraphrase statement by changing country to neighborhood.

-- infers meaning of statement after words have been substituted

   a. What does statement mean now?
   b. What can you do to help your neighborhood? Refer back to the list on the board.
   c. What would you like to see in place of each one listed?

-- thinks critically

   d. Can you do anything to effect a change?
   (Students may not be aware at this point of the power of concerted action. Accept all answers, even negative and unrealistic ones at this time.)
6. In conclusion tell the students:
   We are beginning a unit which will try to give us the power to do something about conditions in our neighborhood that we don't like. We will call this unit "Watch Me Handle the World."

Homework

Have students take a poll:

- Talk to your family, your friends, your neighbors. Ask them: "What things about our neighborhood disturb you? What are your gripes? What changes would you like to see?"

-- aids in crystallizing thinking
-- plans for interview
-- listens for notetaking

- Write down their answers.
- Add any other neighborhood conditions that they mention.
- Divide your paper in half lengthwise. What should we head the two halves?

-- takes notes

Gripes	Suggestions for Improvement

WATCH ME HANDLE THE WORLD

Lesson 2

Teacher Aim

To teach the outline as an aid to organizing ideas and clarifying thinking

Student Aim

To draw up a clear list of neighborhood needs

Materials

None

Procedures	Skills
1. Ask students to read the results of their polls.	
2. You may write or have a student write on the board all the conditions gathered by the poll. Keep a tally of how often each condition is mentioned.	
3. Ask:	
a. What should we entitle this list? (e.g. Neighborhood Needs)	-- expresses main idea
b. Do you see any items on the list that should be grouped together? Under what headings should they be listed? (e.g. Housing, Health, Recreation, Education, etc.)	-- learns organization skills -- arranges items gathered cooperatively
4. List these on the board.	
5. Assign Roman numerals to each one, e.g., I. Housing II. Recreation III. Education	-- scans lists for major topics
a. Let's look at the list. Every time we come to an item that is connected with housing, we'll place a "I" before it.	-- scans list for subtopics
b. Do the same with all the other items on the list.	

6. Now write the title "Neighborhood Needs" or any other title that the students decided upon. See Question 3.
7. On another section of the board, set up a Harvard outline.
   - a. What does every item that is marked "I" concern itself with? (Housing)
   - b. Write I. Housing
   - c. Now go through the list and every time you come to an item marked with an"I" list it under:

     I. Housing
     Delapidated houses
     Inadequate housing facilities

   - d. How shall we mark these to show that they all belong under the big topic?

     I. Housing
     A. Delapidated houses
     B. Inadequate housing facilities

   Note: If the students give you minute details you may wish to show them how you can construct a Harvard outline in detail, e.g.,

   I.
   A.
   1.
   2.
   B.
   II.

-- learns the form of an outline

8. Why did we do this with our lists?
9. Have students copy this into notebooks.

-- understands the use of an outline as an aid to organizing ideas and thinking

Note: An announcement of the poll could appear in the Career Guidance Journal. The results could be published together with some of the remarks made by the people interviewed.

WATCH ME HANDLE THE WORLD

Lesson 3

Teacher Aims

To have students arrive at the moral of a story
To provide students with problem solving skills
To aid students in locating information

Student Aim

To publicize our Neighborhood Needs

Materials

Aesop: "The Old Man and His Sons", Aesops Fables by Monroe Leaf, The Heritage Press, p. 50.
Index cards
Local telephone directory - round up several copies if possible

Note: This lesson may take more than one period. A break may come after the drafting of the proposal.

Procedures	Skills
1. Read Aesop's fable "The Old Man and His Sons" to the class. a. What is the moral (meaning) of the story? b. Can one person working alone in his neighborhood do much? c. How much more can a group working together do? d. How do we go about effecting a change?	
2. Place this on the board: The wheel that squeals is the one that gets oiled. (old political saying)	
3. Discuss implication of saying. Can we make ourselves heard?	-- infers meaning and applies it to situation at hand
4. Go back to Question 1, part d. How can we go about effecting a change? (1) Reach the people who are responsible for conditions, e.g., Litterbug and Department of Sanitation. (2) Contact government agencies.	-- gains skill in the way problems are solved in a democratic society
(3) Publicize our efforts - tell the world.	-- becomes more adept at planning

5. Refer back to the list of neighborhood needs.
   Which neighborhood needs were mentioned most frequently in our poll or were uppermost in the minds of the people you interviewed?

   -- aids in clarifying problem

6. Take one tentatively and develop line of action.
   a. What do you envision in place of the vacant lot?

   b. Are there any possible alternatives?

   -- trains in techniques of problem solving

7. Draft a proposal stating existing conditions in the lot and what the students envision in its stead. This could be developed by the class and placed on the board. Students copy into notebook.

   -- learns to prepare a report based on composite findings
   -- participates in preparing group draft

8. Whom would we send copies to? (Elicit government agencies and mass media organizations.)
   a. Which government agencies?
   b. Why are we contacting these agencies?
   c. List these on the board. Elicit:
      Mayor
      Borough President
      City Councilman
      Board of Education (if near school)
      Department of Parks
      Department of Real Estate
      Department of Sanitation
      State Assemblyman
      State Senator
      Any other students may suggest
   d. Which newspapers? (List all newspapers including neighborhood newspapers such as the West Side News, Amsterdam News, Village Voice, etc.)
   e. How else do people get news?
      Elicit: Television and radio.
      What are the names of the stations?
      Do they all have news programs?
      (The radio listings in the newspaper can help here.)

      -- becomes aware of the power of mass media
   f. Have students copy lists into their notebooks.

9. How do we contact these agencies and organizations? (calling, writing and visiting in person)	-- recognizes communication skills
10. How do we find their addresses? Note: If the class is not sufficiently skilled in using the telephone directory, use an opaque projector to show how government and communication agencies are listed. Practice in looking up these listings may occupy a full period.	-- reviews skills of locating information
11. Hand out index cards and hold each student responsible for looking up and copying accurately two or three listings.	
12. When all index cards have been completed, collect them and hold them for the next lesson.	

Homework

Students are to use telephone directories at home or at a neighborhood store to look up further leads for publicity.

Watch Me Handle the World
Lesson 3

The Old Man and His Sons

A wise old man had a lot of sons who were always squabbling, so to put a stop to it he called them all to him.

"Each of you go get a stick and bring it here."

They did so. Then he tied all the sticks together in a bundle and said, "Now, let's see any of you break that in two."

None of them could.

"All right, now take it apart and each one take a stick and try to break that." Each did so, and broke his stick very easily.

They found it was very easy to break each of the sticks by itself, but nothing they could do would break the sticks when these were tied in a bundle. They tried again and again, and they tried with might and with main.

Nothing they could do would break the sticks when the sticks were tied in a bundle.

"See," said the wise old man, "if you work together, you are as strong as that bundle was, but if you quarrel and separate, each of you is as weak as any one stick. Now get back to work and stop squabbling."

Which they did.

WATCH ME HANDLE THE WORLD

Lesson 4

Teacher Aims

To review the form used in writing a business letter
To have students draft a group letter cooperatively

Student Aim

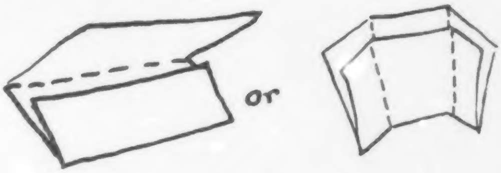
To develop a model business letter to be used for publicity

Materials

A small filing cabinet or shoebox to file index cards
White paper to be used as stationery and envelopes
Sufficient stamps for the letters
Optional - a large sheet of oaktag and a magic marker

Procedures	Skills
1. Have students share with the class any new listings they have found for homework.	
2. Tell students they will begin their campaign to improve or alleviate the neighborhhod condition they chose in the previous lesson by informing the various agencies of the condition. a. In writing to these people would you write as a group or write as individuals? Why? Weigh the pros and cons of each.	
b. What would be the most impressive? (Allow students to decide whether they will mail a group letter or individual ones.)	-- learns techniques of communicating
3. Review form for writing a business letter. (See previous unit, In the Driver's Seat.)	-- reviews form of a business letter
4. Draw up one letter for a model, either on the board or on a large sheet of oaktag. This should include a detailed and accurate description of the condition (see Lesson 3, question 7) and suggestions for improvement that the students envision. (Students can refer to the comments they recorded while taking the poll.)	

   a. Does this letter tell our story?
   b. Have we omitted anything?
   c. How are we going to reach each agency on our list? Elicit that each student will write to one of the agnecies whose address is in the file box.
5. Students my use model letter developed by class or compose their own.
6. Distribute paper.
7. Students write letters.
8. Students proofread their letters. -- proofreads written work
9. Circulate around the classroom using the time for individual assistance.
10. If there are any corrections to be made on the letters the students may do so for homework.
11. Review correct form for addressing an envelope. -- knows the correct form for addressing letters
    Address the envelope using the address on the file card.
12. If the letters are correct, show the students how to fold a business letter to fit the envelope.



13. Stamp and mail.
    Note: This letter is done by everyone. If student wishes to write about another problem he writes the letter at home and brings it in to the teacher who checks it and mails it.

WATCH ME HANDLE THE WORLD

Lesson 5

Teacher Aims

To make students aware of the value of pictures in the telling of a story
To increase the visual perception of students
To provide students with the opportunity of formulating and following written and oral instructions
To instruct students in the parts of a camera and other photographic equipment

Student Aim

To learn how to use a camera and other photographic equipment

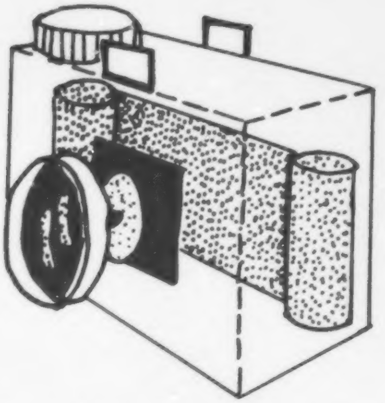
Materials

A camera that will take slide film - 35 mm is the standard size
A roll of 35 mm color slide film will be needed subsequently
An exposure meter if available (Many camera stores will lend the use of a camera and exposure meter if the film is purchased from them)
A tripod if available
Flash bulbs if necessary
Pictures of garbage strewn lot and of old people sitting around
Projector to show pictures

Procedures	Skills
1. Write the following phrases on the blackboard: garbage strewn lots old people	
2. Flash pictures of garbage strewn lots and of old people.	
3. Elicit which would be most impressive and effective in the problem we want to handle? Why? Is the combination better? Why?	
4. What kind of pictures can we take? (stills or movies; black and white or color; color slides)	
5. Which would be best suited to our purpose? (slides - because they are in color, can be projected to a large size, and prints can be made from the slides.)	
6. Tell students that in order to take effective pictures they must learn how to use a camera properly. Throughout the following instruction (on how to use a camera) use the knowledge of all students familiar with the camera to contribute to the lesson.	-- listens for directions

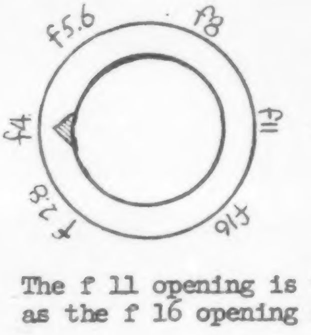
7. Using the diagram and a camera explain the parts to the class.

-- understands directions



ALL CAMERAS ARE BASICALLY SIMPLE. All cameras have the same basic parts to form an image on film. The differences among cameras are primarily in quality and versatility. The following features are basic to all cameras:

a. Lighttight Box: Keeps light out and serves as a frame to hold together other parts of the camera.
b. Lens: Collects light reflected from a subject. The lens also focuses light on film to form a sharp image on the emulsion. Lens focus may be either factorv-set or adjustable.
c. Lens Opening: The "valve" that controls the amount of light reaching the film while the shutter is open. On adjustable cameras, the lens openings are usually designated by f-numbers, more commonly known as f-stops. Some cameras have built-in light meters that set their lens openings automatically (see above).



Note 1. The f 11 opening is twice as big as the f 16 opening and admits

twice as much light as the f 11 opening, and so forth down to f 2.

Note 2. Draw an analogy to the pupil of the eye to aid in the teaching of the use of the f stop opening.

d. Shutter: Controls the length of time during which light can expose film. The shutter keeps light out of the camera except while a picture is being taken. Most simple cameras have one or two shutter speeds; more versatile cameras usually have a range of shutter speeds.
e. Film Holder: Holds the film in position while it is traveling through the camera. With cameras that accept cartridge, the cartridge itself acts as a film holder.
f. Film Advance Knob (Or Lever): Advances film to the take-up spool after each exposure, to position the film for the next shot.
g. Viewer or Finder: Allows you to aim the camera so that you can frame your subject properly. Most cameras have eye-level finders.

8. After all camera parts and their functions have been named, pass the camera to each student and have him point out, name, and tell the function of several shots.
9. Start students on writing their manual on "How to Handle a Camera". Have them draw a diagram of parts of camera and label these parts. Then, below, have them copy from the board, or as you dictate, or as they define the parts in their own words, the name of each part and its function. -- learns to write directions
10. Now for the equipment for shooting pictures: -- listens for directions
    a. Any camera that will accept slide film.
    b. "X" number of rolls of slide film. The film is available in rolls of 20 pictures to a roll and also 36 pictures to a roll.
    c. Film types:
        (1) If you are taking pictures outdoors get Daylight film for color slides.
        (2) If you intend to take pictures indoors get Artificial Light type of film for color slides.
    d. Flash bulbs if necessary for your shots. A flash is useful for taking good pictures on a hazy day or in the shade. Follow directions enclosed with your film.

  e. The use of a tripod to steady the camera is optional. If a tripod is not used rest the camera on a solid object such as a table or else be sure to hold the camera firmly against the body when snapping the shutter to minimize movement.
  f. If the camera has manual exposure settings it would be helpful to use an exposure meter to obtain the correct settings. However you may use the guide to exposure settings enclosed in each roll of film.
     Note: If the camera has an automatic exposure control (an electric eye) you do not need an exposure meter.

11. Go through the same process; handle, name, and write in book.

-- learns to write directions

Homework

Study the parts of the camera.
If students have a camera at home see if they can locate all the parts. Remind students that a camera is a precision instrument that should never be forced or handled with force.

WATCH ME HANDLE THE WORLD

Lesson 6

Teacher Aims

To make the students aware of the value of pictures in the telling of a story
To increase the visual perception of students
To instruct students in the technique of taking effective pictures

Student Aim

To learn how to take a good picture

Materials

Camera
Exposure meter if you are using one

Procedures	Skills
1. Tell students that in order to take effective pictures they must know: a. How to use a camera properly b. How to make best use of the other photographic equipment c. Some photographic techniques Note: 1.a. and 1.b. covered in Lesson 5	-- listens for directions
2. Photographic techniques: (Use the knowledge of all students familiar with the taking of pictures to contritute to the lesson) a. Always load your camera in subdued light b. Don't shoot with the camera facing the sun c. In taking color pictures shoot between two hours after sunrise and two hours before sunset d. Measure the amount of light with an exposure meter or estimate the light exposure e. Set the f stop (remember the pupil of the eye) f. If you are planning to take an action picture use a fast shutter speed, either 1/50 or 1/100 of a second g. Take pictures of action moving away or toward the camera. If you take pictures of action moving horizontally you should take it at a long distance away h. Avoid moving the camera when shooting the picture. Use a tripod or a table to steady the camera or brace your arms against your body to hold it steady.	-- listens for ways of using material discussed

   i. If you don't use an exposure meter or a camera with automatic exposure control it would be wise to take several shots of the same scene to make sure that you get at least one good picture. Take one at the suggested exposure time, one at 1/4 the time, and one at 4 times the suggested exposure.
   j. To avoid under-exposure (a dull gray picture) take another picture at the same time using a bigger lens opening, e.g. if exposure reading is f 16, use f 11 in second exposure

   k. Make sure that everything you want is framed in the finder
   l. Have a strong center of interest in your picture but avoid placing it smack in the middle of the picture
   m. Before you take a picture walk around the subject and look at it from all angles. Select an angle that is unusual
   n. Don't be afraid of close-ups
   o. Watch the background of the pictures. You don't want anything to detract from the picture
   p. Don't have the subjects looking at the camera. They should continue their activity while being posed

3. Refer back to the letters that the students wrote:
   a. What neighborhood needs are we publicizing?
   b. How can we use pictures to further publicize this need? (By showing existing facilities and by showing that they are inadequate.)
4. What should we picture on the slides to emphasize the fact that we need a new playground?

-- affords students an opportunity to create and aspire

Homework

Make up a list of the things that you think should be included in our film

-- plans for sharing with others

WATCH ME HANDLE THE WORLD

Lesson 7

Teacher Aims

To insure the visual perception of the pupils

Student Aim

To learn of the storyboard and its uses

Materials

See attached storyboard
Opaque projector
Effective news shots from the Daily News, Life, etc.

Procedures	Skills
1. Students read and discuss lists they have prepared for homework.	-- learns to discuss for better understanding of a problem
2. Place these on board or have students write them on board.	
3. Will these shots tell our story with a punch? Why or why not?	
4. Show news photos. Why are these effective? How can we get the same effect to put across our story? What should we include to make them more effective?	-- recognizes the need for illustrative material
5. Let's take a look at Madison Avenue and see how they do it. (A brief note about the role of Madison Ave. advertising agencies might be in order here.)	
6. Project the first sheet of the storyboard on the opaque projector.	
Have you seen this or similar commercials on television?	-- trains in observing tlelvision
Do you think this was prepared before or after the commercial was made? Why?	
7. Have the students read the material written in the upper case.	-- reads for information
What do these tell us? (description of picture and some shooting instructions.)	-- listens for direction
8. Have the students read the material written in the upper and lower cases.	
What do these tell us? (The dialogue. Note: Students may wish to read these in the manner of commercials.)	-- dramatizes short selections
9. Project the second sheet of the story board in the projector and have students read and analyze again.	

Skills

10. What does the storyboard do?
    a. Plans shots, gives shooting instructions, and dialogue
    b. To make our pictures effective we must preplan
    c. To preplan effectively we will make up a storyboard

— examines critically plans that others have made

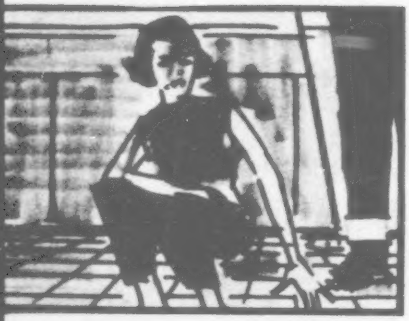
11. In order to make individual shots effective let's look back at the storyboard.
    - The picture must tell a story.
    - There must be a variety of shots. The same scene should be taken from different angles.
    - There should be close-ups and long shots.

— participates in planning for a cooperative project

Homework:

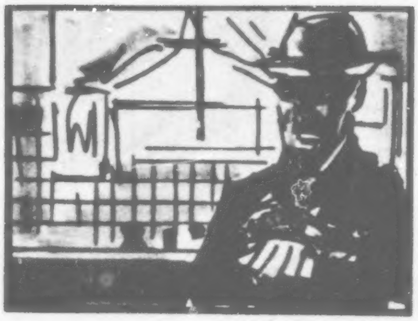
Look at a television commercial and try to draw 2 or 3 frames that might have been included in the storyboard for the commercial. Include the shooting directions and the dialogue. (Due for Lesson 9)

— observes a television commercial critically.



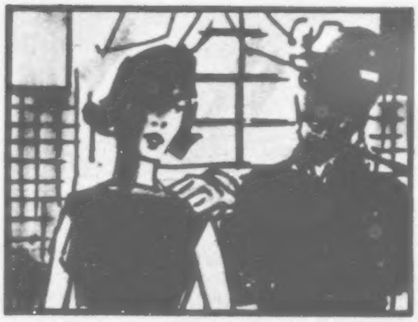
OPEN ON WOMAN CROUCHING ON FLOOR BEFORE SINK EXAMINING FLOOR. HUSBAND'S LEGS STANDING FRAME RIGHT.

WOMAN: Y'know honey...
you're right!



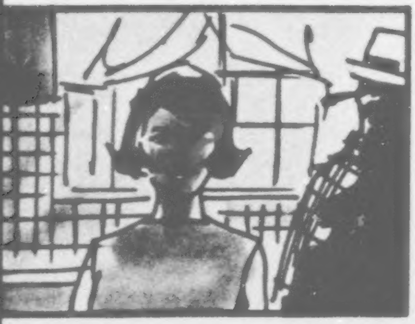
2. PAN-UP TO HUSBAND PUTTING ON WORK GLOVES. HE REACTS.

HUSBAND: No...what about??



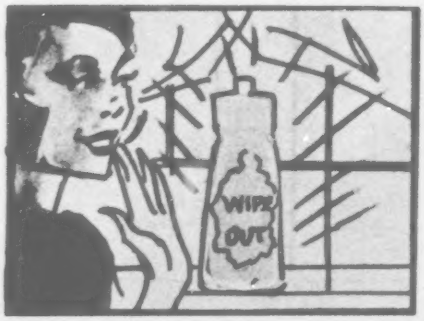
3. WOMAN STANDS UP BESIDE HIM. HE PATS HER CONSOLINGLY.

WOMAN: about this light
floor...it always
does look dull
and dingy!



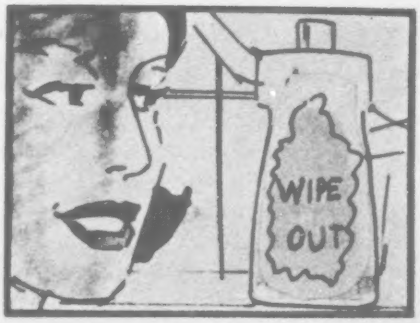
HUSBAND EXITS AS SHE TURNS TO SINK.

just like you said it would!



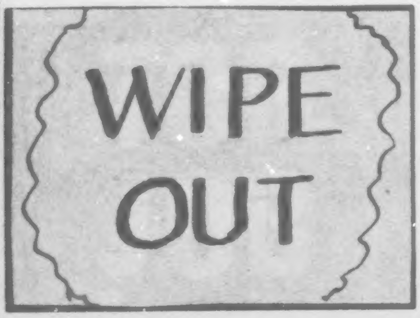
5. PRODUCT APPEARS DRAMATICALLY WITH BRIGHTLY LIT EFFECT.

ANNCR: Try this!



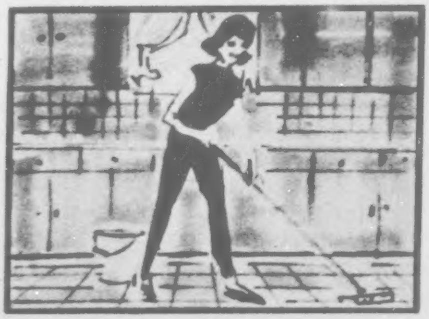
6. HOUSEWIFE PICKS UP PRODUCT.

HOUSEWIFE: Wipe Out?



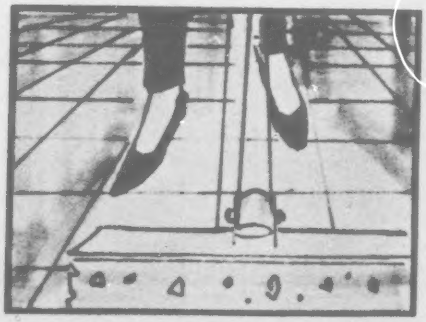
7. CU LABEL

ANNCR: V.O. It's C.G.'s brand new light green ammonia cleaner.



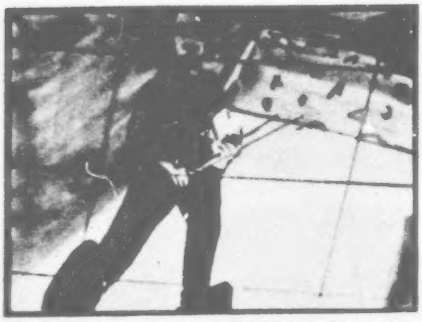
8. WOMAN PROCEEDS TO PUT PRODUCT IN PAIL AND DIP MOP.

WIPE OUT cleans floors like ammonia cleans glass.



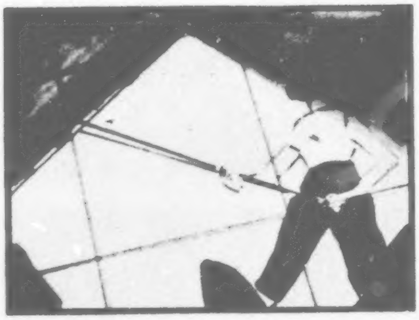
9. CAMERA DESCENDS TO FLOOR.

ANNCR: V.O. If you could see through her floor , you'd see what we mean...



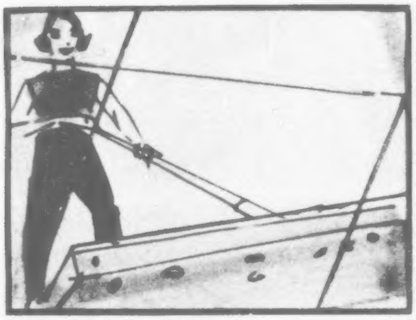
10. WOMAN IS REVEALED AS MOP CUTS SWATH IN DIRT ON GLASS FLOOR.

Clean as a window ...



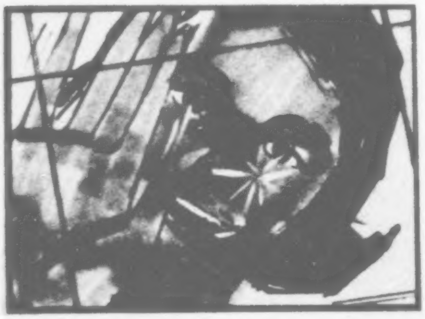
11. MORE DIRT IS MOPPED AWAY.

bright as a mirror ...



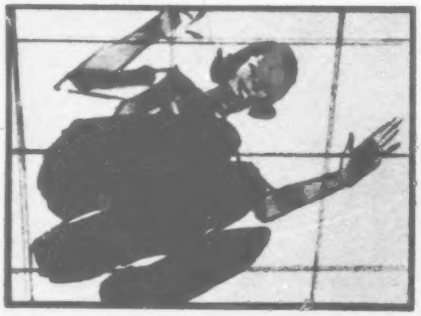
12. STILL MORE DIRT IS REMOVED.

Quick as a wink ...



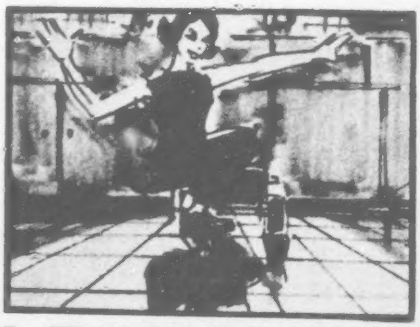
13. WOMAN STOOPS TO GLASS FLOOR AND TOUCHES IT TO EXAMINE IT.

Just like ammonia cleans glass!



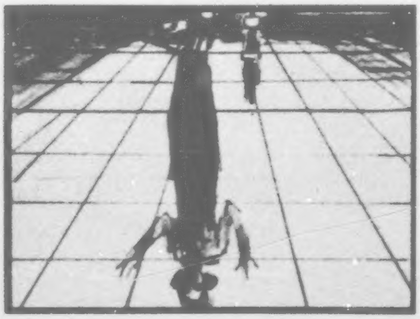
14. WOMAN REACTS, DELIGHTED.

See what we mean?



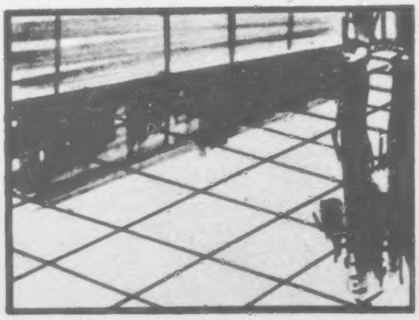
15. CUT TO TOP OF FLOOR WHERE WOMAN IS STOOPING, LOOKING AT FLOOR. WE SEE HER REFLECTION BELOW HER.

See what we mean?



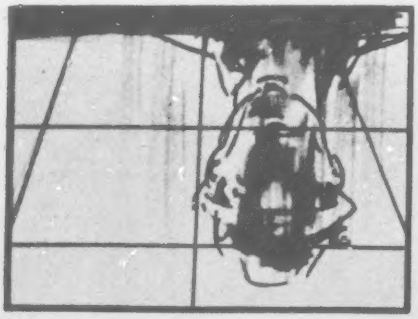
16. SHE STANDS UP, OUT OF FRAME AND WE SEE HER DIVERTED REFLECTION ON THE FLOOR.

WIPE OUT cleans floors.



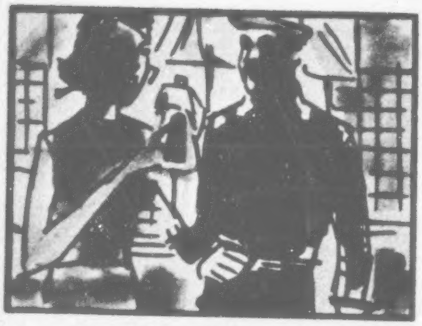
17. PAN ACROSS FLOOR, CATCHING REFLECTIONS OF CABINETS, ETC. TO DOOR WHERE HUSBAND'S FEET ARE SEEN EXTENDING ABOVE HIS DIVERTED REFLECTION.

...like ammonia cleans glass!



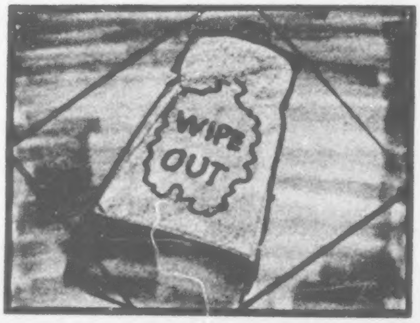
18. CUT TO MCU OF HUSBAND'S FACE REFLECTED UPSIDE DOWN IN FLOOR.

HUSBAND: Whadd'ya know... you could see yourself in this floor now, it's so bright...like you.



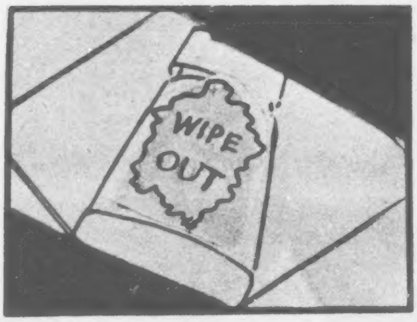
19. CUT TO HUSBAND AND WIFE WHO SHOWS HIM PRODUCT, NOW QUITE KNOWLEDGEABLE.

HOUSEWIFE: And I haven't even rinsed!



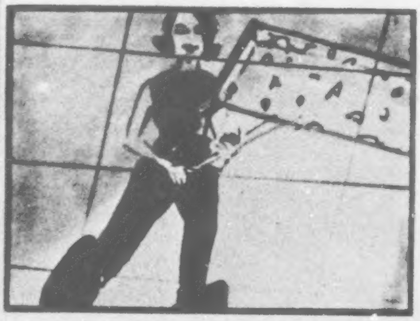
20. CUT PRODUCT FROM BENEATH GLASS FLOOR WITH SOIL.

WIPE OUT.



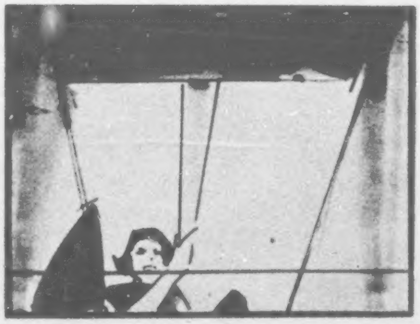
21. CU PRODUCT AS MOP REMOVES SOIL.

WIPE OUT.



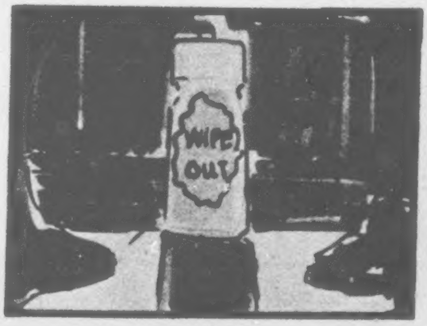
2. CUT TO UNDERFLOOR SHOT OF WOMAN MOPPING.

So clean and



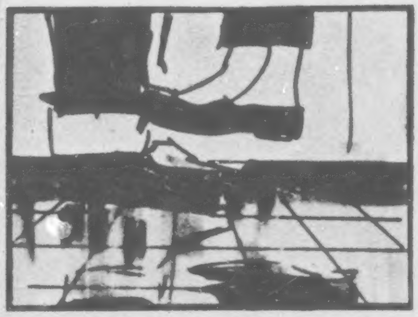
23. UNDER FLOOR SHOT AS WOMAN CLEANS.

bright and fast...



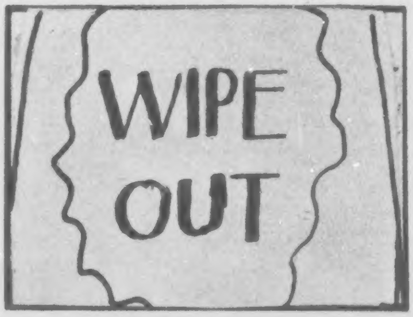
24. CU BOTTLE ON FLOOR BETWEEN HUSBAND AND WIFE, INVERTED REFLECTIONS.

WIPE OUT



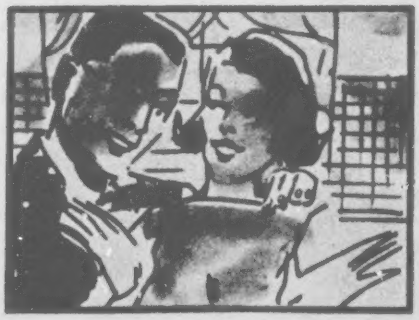
25. CUT BACK TO SHOW COUPLE REFLECTED IN FLOOR AS HE HUGS HER LIFTING HER OFF FLOOR.

Cleans floors like ammonia cleans glass.



26. CU LABEL.

WIPE OUT



27. WIFE MIMICKS PRIDEFUL BOAST.

WIPE OUT

WATCH ME HANDLE THE WORLD

Lesson 8

Teacher Aims:

To re-define the aim of the slide
To set up a plan of action
To have the students visualize each shot
To have students write a brief description of each shot
To set up student committees

Student Aim:

To visualize and write a description of each shot

Materials

None

Procedures	Skills
1. Have students look over list of shots that will effectively project their community problems. a. Which shots will we need to tell our story on a storyboard?	— learns need for planning
b. Are there any others that we have not previously thought of that should be included?	— refines skills in organizing ideas
2. List all the suggested shots on the board. Then have students examine the first suggested shot. a. How do you visualize this shot?	
b. Close your eyes (either literally or figuratively). What do you see in your mind's eye? Describe the scene fully.	— visualizes the material to be presented by noting the pertinent
3. As the student describes this first scene, write the description on the board. (It may just be one sentence long.)	— verbalizes, gives the main idea and details of a scene
4. Draw a rectangle using approximately the 3 by 5 proportion.	
Ask for a volunteer to go to the board to draw the picture from the written description. Encourage the student to use stick figures and to draw a free hand representation of the scene.	
5. Repeat the procedure with several other suggested shots and have students copy into their notebooks the descriptions and drawings from the board.	

Watch Me Handle the World
Lesson 8 (continued)

6. Ask students to look back over their list of shots. Ask students to visualize all the shots as a whole as they would appear on a storyboard.
    a. Would these shots tell our story?
    b. Would you add any more?
    c. Why would we not delete any at this point?
7. Set up committees having about four students in each. Each committee will be responsible for preparing X number of pictures for the storyboard, drawing the pictures and writing the shooting instructions.

Skills

— trains in the technique of working in committees

— participates in a cooperative project

Homework:

Keep your eyes open as you walk home today.

Do you see any details that you can add to sharpen the focus of your slide sequence?

WATCH ME HANDLE THE WORLD

Lessons 9 and 10

Teacher Aims:

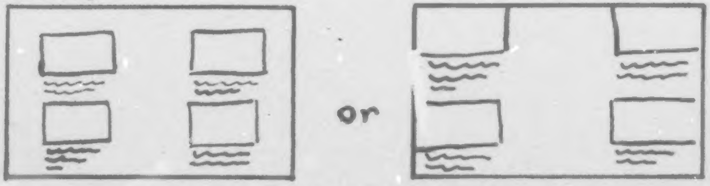
Preparation of the storyboard
To provide for committee work

Student Aim:

Preparation of the storyboard

Materials:

Oaktag - small size, approximately 9" x 14"
Rulers
Pencils
Unlined paper of any type

	Procedures	Skills
1.	Refer to homework assignment. As you walked home yesterday and walked to school today, did you notice any details that we could add to our lists of the description of the shots that we visualized yesterday? What were they? Discuss and add to notes. Also have those students who drew storyboard frames from actual television commercials display and describe them.	— re-defines problem clearly
2.	Review the function of each committee	
3.	Committees meet and elect a chairman who will coordinate the work of the committee	— trains in the technique of working in committees, plannin and procedures.
4.	Distribute materials: rulers, oaktag, and unlined paper	
5.	Establish a uniform size for the storyboard pictures, e.g. 3" x 5" used either horizontally or vertically, whichever is best suited to the pictures.	
6.	Students can plan for four frames on one sheet of oaktag, allowing for the written description below the picture.  	— plans for work
7.	Suppose that the students have decided that a new playground is needed in the neighborhood and that the storyboard is going to show existing conditions to prove the need of a new playground.	— learns how to follow plans

Skills

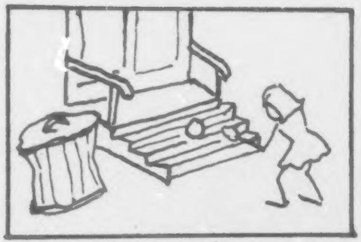
Indicate what will appear in the storyboard pictures by making rough thumbnail sketches as shown below.

Note: Thumbnail sketches are rough sketches drawn in a small size to give an indication of what will appear in a larger and more detailed sketch. Often several thumbnail sketches about the same idea with variations are drawn. The most promising ones are selected and enlarged in greater detail.

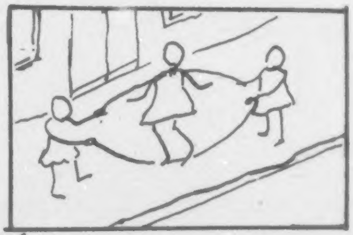
— limits materials to be presented by noting the pertinent and valid

— uses illustrative material

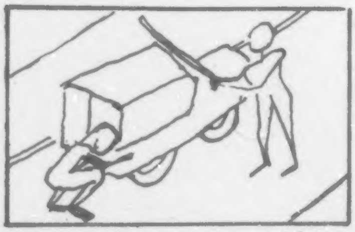
Sample thumbnail sketches:



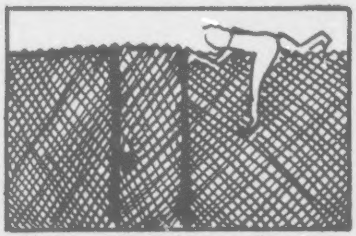
Girl playing ball against stoop.



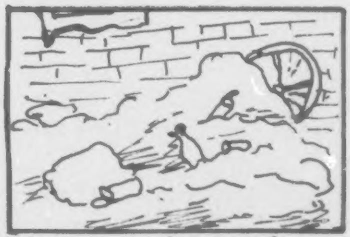
Girls jumping rope on the sidewalk.



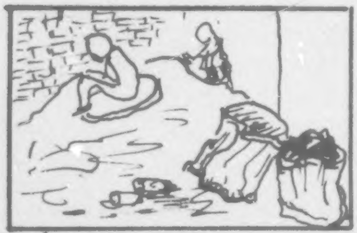
Boys playing stickball in the street



Boy climbing fence.



Distance shot of lot with rubbish.



Children playing on the rubbish heap.

8. Circulate among the committees giving aid and encouragement.
Note: This lesson will probably run for two periods.

Homework:

Encourage students to meet in the after-school study center or at someone's home to continue as a committee to work on the storyboard.

— improves pooling techniques so that there is evidence of teamwork

WATCH ME HANDLE THE WORLD

Lesson 11

Teacher Aims:

To have the storyboard make its point by telling its story clearly and effectively
To have students write the shooting instructions
To motivate the students to visit recreation areas to see what has been done in other communities

Student Aim:

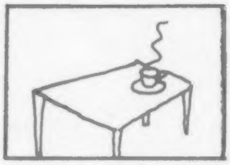
To look at the storyboard as a whole to see if it has stated our problem and made its point

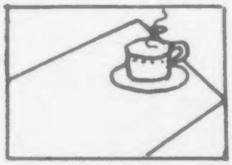
Materials:

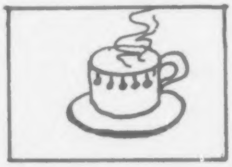
Scissors to cut the storyboard apart
Flannel board - optional
A large sheet of oaktag or construction paper

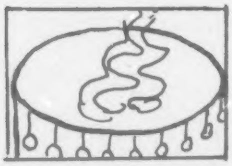
Procedures	Skills
1. Have the pupils cut apart their storyboards, keeping any shooting instructions attached. (The drawings were to be completed for homework.)	
2. Have the pupils tack their pictures up on a bulletin board or place them on a flannel board.	
3. What is the point the storyboard is making ? a. Do the pictures tell the story you want to tell? b. Have we omitted any shots? c. Are there any there that are unnecessary?	— re-defines and restates the problem
d. Should we shuffle them around or rearrange any of them to make our point clearer? (Note: After the shots have been rearranged tape them on to a large sheet of oaktag.)	— learns sequence of events
4. Decide on a tentative order since we will be shooting slides. Copy order into notebooks.	
5. Does each drawing have shooting instructions including the location?	
6. Is there a variety in the shots? e.g. Are some shots angled from above eye level and others from below eye level? Do we have close-ups as well as distance shots?	— understands concept of visual point of view
Note: a. The closeness of the close-ups will be determined in some measure by the focusing lens in the camera. With most cameras you cannot take pictures closer than 3 feet unless you have a close-up attachment.	— in problem solving, takes into consideration technical limitations

b. In shooting pictures you generally move in on your target. You shoot from a distance; then take another shot closer, closer, etc. to get the desired effect.









5. We are showing existing conditions in our slides. Should we show some possible solutions to our problem? Do you know of any place in the city where the problem has been tackled?
   a. Vacant lots that have been cleaned up and turned into recreation areas
   b. Jacob Riis Housing Recreation Area on the lower East Side
   c. "Wild West" playground, Riverside Drive and West 75 Street in Manhattan
   d. New playground for younger children now being built (summer 1966). The design and equipment of this playground is radically different from that in current use.

— draws upon previous solutions to solve the present problem

6. Why should we visit any of these places? (Elicit from students that they may get ideas for solving their own community problems by actually seeing how other communities have done it. Lead them also to suggest that pictures of these places may strengthen their own presentation.)

— recognizes the value of presenting concrete solutions to a proposed problem

Homework:

If community projects are close at hand, send students as independent groups to observe and report back to class how they have solved some community problem related to the class problem.

Note: However, certain community developments are so outstanding (such as the Jacob Riis Recreation Area) that they warrant a class trip during school time. For further details see Trip Unit.

WATCH ME HANDLE THE WORLD

Lesson 12

Teacher Aims:

To have the students set up a workable shooting schedule
To incorporate pictures of recreation areas into the storyboard

Student Aim:

To set up a shooting schedule

Materials:

Index cards - large

Procedures	Skills
1. Ask the students to report on their trips, either individual or class. a. What did you see on the trip to the recreation areas that should be included in our storyboard? (Imaginative playground equipment, boccie courts, areas for chess and checkers) b. Why should we include these in our storyboard? (To show what we would like and need in our recreation area)	— observes accurately for the purpose of problem solving
2. Have committees meet again. Ask them to sketch the shots noting the location and shooting instructions.	
3. Class meets as a committee of the whole and selects the shots to be added to the storyboard and places them on the storyboard.	
4. How do we go about shooting the shots? Point out that shot #1 may be near the school, shot #2 may be near the supermarket five blocks away and that shot #3 may be near a garage four blocks the other way. How should we plan to shoot? Elicit: Shoot all pictures that have the same locale or nearby locales at the same time.	— visualizes to create parts within the whole
5. How do we do this? Elicit: Examine the storyboard and list all the shots to be taken in one locale on the board and place "I" at the head of the column.	— categorizes to aid in solving an activity problem

Skills

Place "II" next on the board and examine the list again having the students place all the shots having a common locale in this column and so forth until all the items have been covered.

6. What shall we call this? (a shooting schedule) Place this on the board. Have students copy the shooting schedule into their notebooks.
7. Tell students every battle has a plan of action, and routines to be established.
   - a. Have students make up one index card for each scene listed on storyboard.
   - b. These cards are to have the following information on them:
     - (1) Column heading - see question 5
     - (2) A brief description of the scene
     - (3) Shooting instructions
     - (4) Location
     - (5) Time of day picture was taken
     - (6) Weather (sunny, cloudy, etc.)
     - (7) f stop, shutter speed | f stop, shutter speed | f stop, shutter speed

— listens for directions - follows directions

— learns to formulate listings to gather particular information

Note: The purpose of indicating the information in #7 above is explained in Lesson 6, How to Take Pictures.

8. Collate the cards according to the column headings. You will have one group of cards for each location.
9. Count the number of cards and multiply by 3. This will give you the number of pictures you should shoot. (Refer back to instructions on how to use your camera.)

Conclusion:

Tomorrow we are going to go out and start our great film. Hollywood, here we come.

WATCH ME HANDLE THE WORLD

Lesson 13

Teacher Aims:

To have the students shoot the film presentation following the line laid down by the storyboard
To have the students follow the directions they have written

Student Aim:

To shoot the storyboard

Materials:

Color slide film
Camera
Tripod?

Procedures	Skills
Note: Shooting the storyboard may take several class periods, or one or two days of trip time.	
1. Review our plan of action. 2. Review the parts of the camera and how to use the camera. 3. Load your camera	— familiarizes himself with all steps before starting activity
4. Take the storyboard along with you as well as the index cards prepared yesterday. 5. When you arrive on location set up camera and tripod. 6. Consult storyboard and index card. Look in viewer of camera.	— completes each step of directions with care before proceeding to the next step
Is what you see in the viewer what was on the storyboard?	— compares the idea and the actual in a control situation
7. Keep a record of what was shot on the index cards. Do not neglect to take three shots of each proposed picture in the storyboard.	— fills out forms
8. If there are people in the shot, record their names on the index cards. Names should read from left to right. This information will be needed when writing captions. 9. Repeat on next location.	— keeps records

Conclusion:

Send film off to be developed as each roll is completed. Sit tight and wait for returns.

Note: Students may wish to shoot a title page and a credits page.
Poll students for ideas and suggestions.
The title page and the credits page may be lettered on a large sheet of newspaper or a brightly colored piece of construction paper. Use a magic marker with a broad tip or cut letters out of differently colored sheets of paper and paste on to the background sheet.

WATCH ME HANDLE THE WORLD

Lesson 14

Teacher Aims:

To have the students re-define the problem verbally in the form of a resolution heading a petition

To have students create slogans synthesizing the problem in advertising terms

Student Aim:

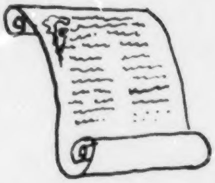
To draw attention to our campaign through the media of advertising

Materials:

A roll of white shelf paper
Crayons, India ink, magic markers
Colored paper
Imagination

	Procedures	Skills
	Note: This lesson will take more than one class period. A break may occur between steps 8 and 9.	
1.	How are we going to arouse public interest in our project? You've been seen on the streets taking pictures. Have people asked you questions? We've taken the pulse of the neighborhood by conducting our poll. (Remember lesson 1?) How can we involve the people in the neighborhood more to really make this a "grass roots" movement? Elicit: (1) An advertising campaign (2) Petition signed by people in the neighborhood to be presented to the authorities when the slides are shown to them. (3) Publicity in our CG Journal	— understands the role of advertising in molding public opinion
2.	What is a petition? Students may look this up in dictionaries. (A petition is a formal request, written or printed and signed by one or many, presented to a person in authority asking for special action.)	— uses the dictionary
3.	What will we say in the petition? (Mention existing conditions and suggested course of action.)	— re-defines the problem and states it in clear language

4. Have the class develop the statement on the board. — writes in clear cogent language
   How long should this be? (Not too long, the person petitioned should get the point fast.)
   Is the language clear?
   Are we saying just what we want to say?
5. Have students copy the final form of the petition into their notebooks.
6. Petition can be made up of individual pieces of paper bound together for the final presentation. In this case the resolution is stated at the top of each page, and the signatures and addresses of the petitioners are written below.
   Petitions can also be written on a scroll. If a scroll is decided upon, secure a roll of white shelf paper and write the resolution out at the head of the scroll. Students who are artistic can embellish it with art work.



7. How are we going to collect signatures? Have students suggest ways and means of doing this and weigh the merits of each suggestion. — contributes suggestions to a class project
   Note: A table might be set up in the students' lunchroom, the petition displayed prominently and students canvassed to sign the petition.
8. After school students could also collect signatures at the sites of the lots, at subway exits, and other places where there is a great deal of foot traffic, such as outside supermarkets and large variety stores. Representatives of the class could also attend a meeting of the Parents Association to garner their signatures. — understands the role of school representative in a public situation
9. While some students are going about preparing the petition, either lettering it on the scroll or typing it on a rexograph, obtaining permission from the school authorities to set up a table in the lunchroom to obtain signatures, others might prepare an advertising campaign to launch the petitions. — employs all other abilities to enhance language communication

10. Place the following slogans on the board.
    "I'd rather fight than switch."
    "We must be doing something right."
    "You don't have to be Jewish to enjoy ________Rye Bread."

— recognizes the use of language for an immediate, emotional response

11. Ask the students:
    a. Do you know which product they are advertising?
    b. What are these called?
       Elicit: slogans (a battle or rallying cry originally of the Highland clans of Scotland)
    c. Do you know any other popular slogans?
    d. What is the purpose of a slogan?
    e. Could we use a slogan to alert and remind the public about the project?
    f. What will we do with a slogan?
       Elicit: Print and distribute.

— recognizes the qualities of effective slogans

12. Have students work slogans individually or in group. (These may be paraphrases of popular slogans.) Follow this with a discussion of the slogans. Students may wish to settle on one slogan or use several.

— writes slogans for a specific topic

Homework:

Students prepare posters using slogans.
Students collect signatures on the petitions.

WATCH ME HANDLE THE WORLD

Lesson 15

Teacher Aim:

To have the students write a business letter for the purpose of making the presentation

Student Aim:

To write a business letter to a government official or representative of an agency

Materials:

Letter paper
Envelopes
Names and addresses of local school board members
Note: The names and addresses of the members of the local school board are available in the main office.

Procedures **Skills**

1. Tell students that they are going to make a presentation of the slides and petitions.
   - a. Whom will we make our presentation to?
     To agency that has the responsibility to correct and improve conditions, or to the people who responded to the letters we sent out early in the unit
   - b. How do we go about doing this?
     (making an appointment by calling in person or on the phone or by writing)
   - c. Which is the most businesslike? (Writing)
     Will this be a business letter or a friendly letter?
   - d. What should be in the letter?
     Elicit: the purpose of the invitation (to view slides and accept petition), the time and the place (an assembly period would be good for a ready made audience), and an expression of appreciation for the person's interest and cooperativeness.

	Skills
2. Jot these down on the board.	
3. Review format for business letter briefly.	— uses proper form in writing business letter
4. Develop a business letter cooperatively on the board.	— cooperates with others in planning and writing
a. Has the letter covered all the points? b. Is it explicit? c. Have we indicated to whom the reply should be sent?	— evaluates group's letter writing
5. Have a volunteer copy letter in his best handwriting. Refer to first set of index cards for full name and address of person or agency.	
6. It is customary to invite the school family to meet and greet a guest. a. Whom should we invite? (Be sure to include the friends of the school, the members of the local school board and the officers of the Parents Association.) b. List the names of the school family and friends of the school on the board.	
7. Assign one name to each student. Each student will be responsible for writing one letter. a. Are there any changes to be made in the letter? (Invitation to view the slides and accept- petition changed to view slides)	
8. Each student writes letter and addresses envelope. Letters are mailed from the office.	

Homework:

Have students complete the letters and return them to class for final approval.

WATCH ME HANDLE THE WORLD

Lesson 16

Teacher Aims:

To preview the slides
To have the students select the slides to be used
To begin writing captions for the running commentary

Student Aim:

To choose the slides and write the running commentary as captions to the slides

Materials:

A slide machine projector
Several action pictures and their captions clipped from a newspaper
An opaque projector

Procedures	Skills
1. When the slides have been returned, have students examine them carefully. Have students preview them as a whole before they begin selecting.	
a. As we look at the pictures keep the purpose of each in mind. Does each picture carry its own weight? In other words, does it say what we intended it to say?	— develops ability to evaluate
b. If you have several shots of one subject decide which one is the one that will do the most for the subject.	
2. Now have students refer to the storyboard. Have them select the best slides that correspond to #1, to #2, etc. picture drawings on the storyboard. Note: When handling the slides, caution students not to touch the film as this will leave fingerprints on the film. Handle by touching only the frame.	— selects parts according to a preconceived whole

Skills

3. Place the title and credit slides on top. Project the slides now in the order in which they appear on the storyboard.

   Review the sequence again.

— establishes a pattern of logical sequence

4. When class has decided on a final sequence, number the slides, placing the number in the upper right hand corner. (Some frames have a big red dot in upper right hand corner. This is to make it easier to have the slide in position for projection.)
5. Begin to elicit from the students the need for a running commentary:
   a. In making our presentation, will it be enough just to present the petition and show the slides?
   b. What do the slides not show about our problem?
   c. How should we add this information? (Elicit the use of captions.)

— writes captions

6. Take two or three action pictures and captions (writing underneath pictures) from newspapers. Project them on a screen. Have students read the captions.
   a. Why are these captions effective?
      (Writing is brief and compact with a catchy line.
      Starts with interesting point.
      Captions point out important and interesting things that might escape the viewer but do not bore the reader.)

      Note: The caption is usually written in the present tense.
   b. What is the purpose of the caption?
      (to give information about the picture, to explain it, and direct attention to particular things worth noting)

   Have students copy into their notebooks the elicited purpose and effective form of caption writing.

Skills

7. Have students refer back to the index cards which were prepared from the storyboard, and ask:

   What information do we get from these cards which will be useful in writing captions? (names of people, location, activities, etc.)

   — gathers information for a definite purpose

8. Project the first slide and have class as a whole develop a caption telling the _who_, _what_, _when_, _where_, and sometimes _why_ of the pictures in _one_ or two sentences.

   — learns the five "w's" of newspaper reporting

   Encourage the students to write tersely and compactly.

9. Have the class contribute again as a whole towards writing the caption for the second slide. Each student copies the two captions into his notebook.

10. After the first two captions have been developed cooperatively by the entire class, have class break up into committees originally formed for the purpose of writing captions for the remaining slides.

11. Distribute the slides and index cards. Have the storyboard available.

    Note: Indicate to students that certain pictures, because of their strong visual impact, can stand by themselves, and need not be captioned.

Homework:

Working from the slides and index cards complete the job of writing captions.

WATCH ME HANDLE THE WORLD

Lesson 17

Teacher Aim:

To have the students evaluate the captions they wrote for each storyboard slide

Student Aim:

To evaluate the captions written for the slides

Materials:

Slides
Slide projector
Storyboard

Procedures	Skills
1. Place slide #1 on projector	
2. Have student read caption from notebook (developed yesterday). a. What does the caption tell us?	— reviews the 5"w's" of newspaper reporting
3. Repeat the procedure for slide #2.	
4. Project the remaining slides in order and have committee spokesman read the captions that were prepared for homework. Have students evaluate each caption: a. What are the elements of an effective caption? (Students may refer to previous lesson notes.) b. How effective is this caption?	— reviews criteria for judging the writing of captions developed in last lesson
5. Have committee members place each caption on a card marked with a number corresponding to the number of the slide.	
6. Ask for a volunteer to type all the captions in consecutive order on a rexographed sheet. This rexographed final version is to be used whenever any student makes a presentation.	

WATCH ME HANDLE THE WORLD

Lesson 18

Teacher Aims:

To have the students plan and prepare for the presentation
To have the students rehearse the presentation
To provide an opportunity to read orally

Student Aim:

To plan and prepare for the presentation

Materials:

Slides
Copy of commentary
Slide viewer and screen to be used in the auditorium
A small flashlight to be used as a source of light when the commentary is read

Procedures	Skills
1. Ask the students:	
a. Have you ever noticed that television shows fit into a time slot? They start promptly at the beginning of the time allotted and end just as promptly at the end of the time allotted. How are they able to do this? Elicit: Planning down to the last detail and rehearsing the material Note: Even spontaneous panel shows have a dry run.	— recalls life experience in problem solving
b. What should we take into consideration when we make our plans for the presentation? Elicit: order of the program and how long it will take	— plans for class assembly program
c. What are we going to include in our program? Elicit: an introduction either by the person in charge of the assembly or by a student, viewing of the slides and delivery of commentary, presentation of petition and response of guest	— takes an active part in planning

Skills

2. If possible, take the students to the auditorium to start rehearsals. Arrange for a student to operate the slide projector, and for another to lower the screen.
3. Distribute copies of the commentary. Have the students read it silently while the slides are projected on screen. You may wish to read it aloud at the same time.
4. Have students take turns reading it as the slides are projected, priming students in delivery manner such as:

   — reads familiar material aloud
   — speaks from prepared notes

   a. maintains natural posture
   b. faces largest portion of group addressed
   c. maintains poise
   d. reads commentary aloud purposefully and effectively
   e. uses enunciation and pronunciation that conform to acceptable colloquial speech
   f. uses correct phrasing in oral reading
   g. adapts volume of voice to size of room
   h. uses tone, pitch and tempo to convey meaning and mood, to increase interest, and to stimulate emotional response
   i. notes how pauses and stress aid meaning
5. After students have read the commentary, if the class is sufficiently objective, have them select one student to read for the assembly and one understudy. Ushering duties should also be assigned at this time.
6. Assign one student to be the class representative for the assembly. He is to introduce the program, giving a brief account of the project and of the purpose of today's presentation.

   — uses formal speech skills when called for
7. Darken the auditorium and have the chosen student project the slides, while the commentator delivers the commentary (by the beam of the flashlight if a lectern with a reading light is not available).

   — coordinates activities in a class project
8. At the end of the slide viewing, the lights are put on and the petition is presented to the guest by the class representative (or by another student chosen and prepared for this task). The class representative is to read the resolution at the head of the petition aloud to the assembly before giving the petition to the guest.

   — delivers a formal speech

Watch Me Handle the World
Lesson 18 (continued)

9. After this first run-through, have a second one, keeping as closely to the format (without interruptions) as possible. Assign a student to time this second rehearsal. Knowing the total time of the presentation may be necessary in order to be able to tell the guest speaker how long he may speak.

Homework:

Study parts and duties for the actual assembly presentation.

TRIPS

A school directed trip should provide group experiences which enable the students to gain a more intimate understanding of the world they live in.

Activities Before Taking a Trip:

1. Plan the trip with the students.
   Ask: Why are we going?
   What are we going to find out?
   Where shall we go?
   (Meyer Berger's book on New York is full of ideas.)
   Other suggested sources: Cue, New Yorker, A Guide to Some Educational Resources in the City of New York (Board of Education)

2. Arrange for the trip by calling and sending a follow-up letter.
   Set a definite date for the trip. Ask if there is a special student tour.

3. Clear the trip with the principal or person in charge.

4. Arrange for transportation.
   Free transportation on subway lines is available on regular school days from 9:30 a.m. to 3:00 p.m.
   Make your request to your principal or the administrator in charge.

5. Obtain parental consent for the trip by having parents sign either a blanket trip permission slip or a permission slip every time a trip is contemplated.

6. If possible visit the place you are taking the class to beforehand to acquaint yourself with the exhibit, facilities, etc.

7. Have a student-teacher discussion session before the trip to develop the ground rules regarding behavior and manners while "tripping" (Students will be more cooperative if they understand the reasons for the rules.) Write these rules on the board. Have students copy them into notebooks. Suggested title: Trip Tips

8. Provide the students with background information before each trip:
    a. Give a brief talk on the necessary background for the trip. Or, if information is readily available, assign students to read it and report the necessary facts to the class.
    b. Show the class any literature that would pertain to the trip. Encourage the students to borrow the reading material.
    c. Elicit from students what questions they want answered by the trip. Write the questions on the board and have the students copy these questions into their notebooks.

9. You may wish to project a street and subway map of New York City on an opaque projector so that the students may trace the route that will be traveled. Extend this period into reading lessons - map reading and following written directions.

    Mobil Oil Touring Service, 150 East 42 Street, New York, N.Y. will send a class set of an excellent New York City map free on request.
    The New York City Transit Authority will supply one map of the transit system at the request of the teacher.
    A map of subway routes is also printed in the Yellow Pages.

Preparing Students for a Trip to the Theatre

1. Get a copy of the play.
    It is not necessary to assign the reading of the play or to read the entire play to the class.

2. Read the play yourself and note the theme and the problems discussed in the play.

3. Transpose these problems to settings familiar to the students.
    Example: *Macbeth* transposed to the problems a boy faces whose girl friend wants him to do anything possible to become leader of his gang
    Note: Students may wish to role-play these situations.

4. Explain to students that a similar problem will be discussed in the play.

5. Establish the setting of the play.

6. Read excerpts of play to class.

Suggested Trips:

The following trips have proven most meaningful to and successful with the students:

1. Police Academy - police museum, exhibits of firearms and special equipment used by the police department, firing range, swimming pool and gym. Call Academy directly. Speak to tour division: 205 East 20 Street, New York, N.Y. Or 7 - 1133

2. New York Telephone Company - operators at work, special equipment, discussion of job qualifications while free milk and doughnuts are served. Call general office, 140 West Street, New York, N.Y. for closest office to visit. Ask for school service. 394- 4141

3. Department of Sanitation - discussion of job qualifications, tour of department's facilities. Call main office, 125 Worth Street, New York, N.Y. Ask for school tours. 566 - 2121

4. New York Bank for Savings - demonstrations of machine operations, tour of the bank vault, explanation of protection devices, discussion of job qualifications. 22 Street and Park Avenue S., New York, N.Y. Ask for school tours. Gr 3 - 5656

5. National Maritime Union of America, AFL-CIO - tour of offices and meeting halls, discussion of educational requirements, distribution of brochures about the union, 36 Seventh Avenue, New York, N.Y. Wa 4 - 3900

6. Tours through ocean liners - tour of ship's facilities, lecture on how the ship was built and the capacities of the ship. U.S. lines are free; French line - 50 cents a person. Consult the shipping schedules in the New York Times. Call shipping line for a pass. Call separate lines for information.

7. Donnell Library - a talk in the Young Adults Library, discussion of topical books of interest to adolescents, description of library's facilities. Library cards will be made available to students who wish to enroll, and books can be taken out that day. West 53 Street, New York, N.Y. Ask for Young Adult Library for special appointment. Ox 5 - 4200

8. Museum of Modern Art - special exhibits of interest to adolescents, e.g. op art, photography, movies (free), pop art,and surrealism. 11 West 53 Street, New York, N.Y. Call school tour division for appointment. Pass will be mailed to the school; no writing is necessary. Ci 5 - 8900

9. Metropolitan Museum of Art - visit American rooms and medieval exhibits. Appointment not necessary. Fifth Avenue and 82 Street. Tr 9 - 5500

10. Chinatown - visit the Chinese Museum, lunch at a Chinese restaurant (70 cents). Call the Chinese Museum to arrange the trip. Ask for school tour division; give exact number of students for lunch. 7 Mott Street, New York, N.Y. Wo 4 - 1542

11. New York Stock Exchange - visit to gallery overlooking the floor, school's name placed on ticker tape, movie on operation of the exchange, question and answer period. 11 Wall Street, New York, N.Y. Call or write for appointment. Ha 2 - 4200.

12. Chase Manhattan Plaza - tour of the building, explanation of bank's operations, discussion of job qualifications. 1 Chase Manhattan Plaza, New York, N.Y. Ask for school tour division. 552 - 2222

13. Lighthouse for the Blind - tour showing blind people working at various hand and machine tasks. 36-20 Northern Boulevard, Long Island City, N.Y. St 4 - 0106

14. Hispanic Museum - Broadway, 155 and 156 Streets, New York, N.Y. Wa 6 - 2234

15. Lincoln Center for the Performing Arts - Student rates are available. Rates are especially good for dress rehearsals which are opened to schools. 104 West 65 Street, New York, N.Y. Ask for visitor service. Tr 4 - 4010

16. New York Shakespeare Festival - ask for performances for schools in the New York Shakespeare Festival Theatre on Lafayette Street. 118 West 57 Street, New York, N.Y. Lt 1 - 8280

17. A.P.A. Phoenix Theatre - a repertory theatre. special student rates. 313 East 74 Street, New York, N.Y. En 2 - 4266

18. Brooklyn Museum - especially interesting are the exhibits on African and Indian culture. No appointment necessary but advisable to call. Eastern Parkway and Washington Avenue, Brooklyn, N.Y. Ask for Education Department. Ne 8 - 5000

19. For the unit, Watch Me Handle the World, trips to various recreation areas are recommended, especially the following:

    a. Riis Houses
       Avenue D and East 6 Street, New York, N.Y.
    b. Children's Wild West Playground
       75 Street and Riverside Drive, New York, N.Y.
    c. Playground now being built (summer, 1966) in
       Central Park near West 66 Street, New York, N.Y.

20. Other trips to see photographic exhibits in connection with the unit, Watch Me Handle the World:
    a. Eastman Kodak Exhibition Hall
       Concourse of Grand Central Station, 42 Street and Park Avenue, New York, N.Y. Mu 3 - 1575
    b. Museum of Modern Art (see information listed under 8)
    c. Exhibit in library of Time-Life Building (located in lobby) 51 Street and Avenue of the Americas, New York, N.Y. Ju 6 - 1212
    d. Occasionally the Daily News has a photo exhibit. Check first. 220 East 42 Street, New York, N.Y. Mu 2 - 1234

Activities After Taking the Trip

1. Writing
   a. Thank you letters to firm officials or guides
   b. Business letters for further information
   c. Paragraphs giving student's opinion about the trip

2. Speaking
   a. Discussion recalling interesting aspects of the trip
   b. Discussing answers to questions elicited from students before the trip
   c. Round table discussion on trip behavior and suggestions for improvement, if needed

3. Reading the information in the brochures distributed to the students, followed by a discussion of the material

4. Listening: Evaluation by the students of oral presentation given by the guides

5. See unit, Watch Me Handle the World, for suggested follow-up activities for visits to recreation areas and photographic exhibits.

THE CAREER GUIDANCE NEWSPAPER

Getting Ideas

- Have available for pupils to examine, past copies of school publications such as the school newspapers, yearbook, and the Career Guidance newspaper. Elicit from pupils that the school publications focus upon the happenings in the school and the immediate community.

- Pupils should become aware of possible formats, features, and areas of coverage such as academic achievement, sports, literary contributions, etc.

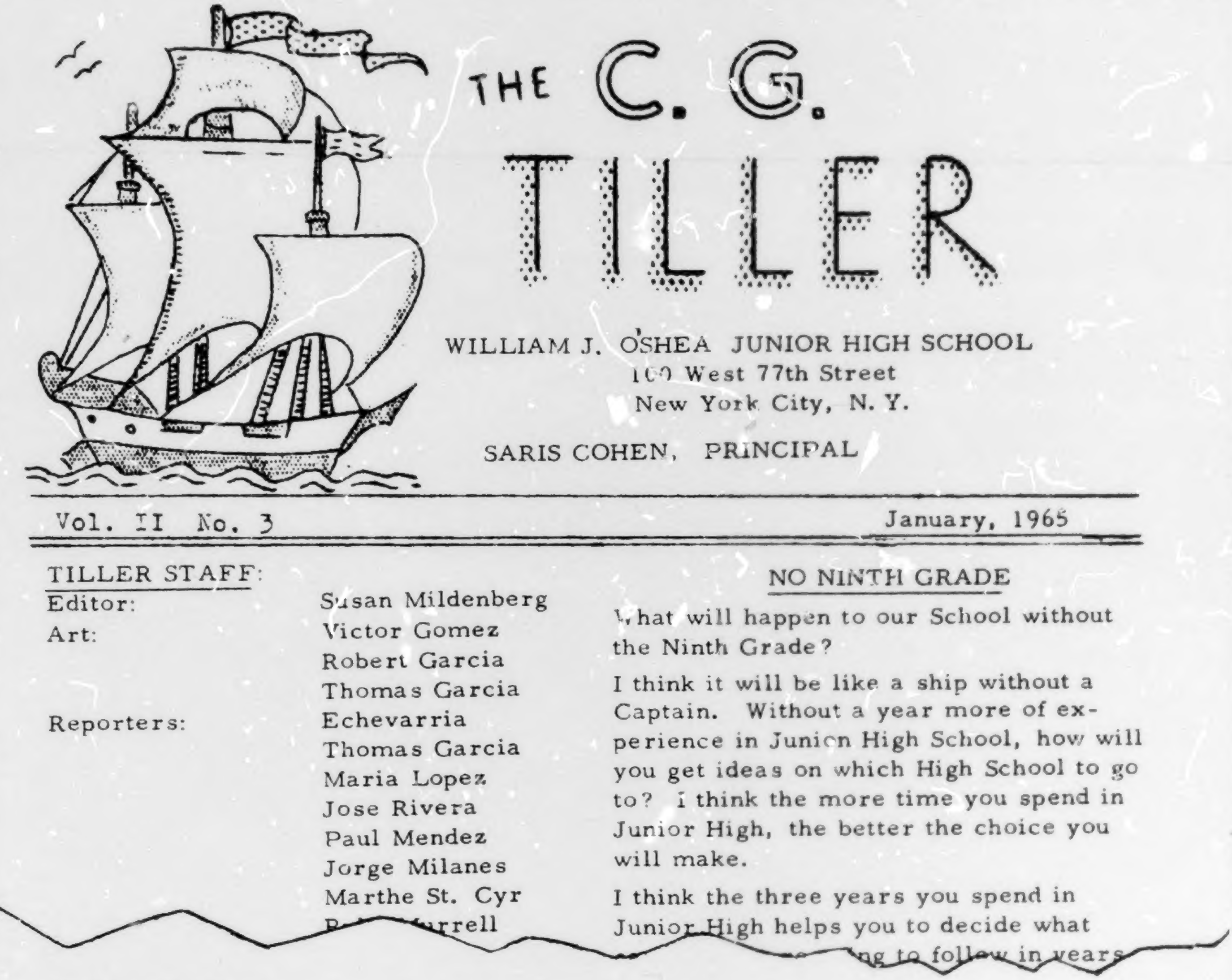
- Pupils should decide on features to be included. (These may vary with each issue.)
    - a roving reporter
    - a school person in the news
    - a controversial issue discussed through interviews
    - G.O. news

- Other topics that may produce good items for the paper are:
    - movie or television reviews
    - birthday greetings
    - trip reports
    - community projects in which Career Guidance pupils participate (e.g. Unit Five: Watch Me Handle The World)
    - how to do it
    - defining teen slang for outsiders
    - rules teen-agers follow
    - how free time is spent
    - letters to the editor (e.g. see composition assignment in Unit Two: What Are We Guys Doing Here? on the ways to improve the school.)
    - artwork (line drawings reproduce best) such as: optical illusions, cartoons, spot drawings.

Setting Up

- Have students decide on the number of issues to be published, the number of pages, to be published, the type of reproduction.
  Note: The variety of reproduction facilities available in your school will determine the type of printing for your paper. However, it has been found that the Gestetner process is most satisfactory.

- Have students design the masthead. It should include: the name of the publication, the name of the school, and its address, the name of the principal. Two lines are drawn, separating the masthead from the body of the paper. In the space between these two lines, the volume and issue numbers are printed on the left, the date is printed on the right. The staff is placed at the top of the lefthand column, the lead story at the top of the righthand column. (See illustration next page)



THE C. G.

TILLER

WILLIAM J. O'SHEA JUNIOR HIGH SCHOOL
100 West 77th Street
New York City, N. Y.

SARIS COHEN, PRINCIPAL

Vol. II No. 3 January, 1965

TILLER STAFF:

Editor:	Susan Mildenberg
Art:	Victor Gomez Robert Garcia Thomas Garcia
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NO NINTH GRADE

What will happen to our School without the Ninth Grade?

I think it will be like a ship without a Captain. Without a year more of experience in Junior High School, how will you get ideas on which High School to go to? I think the more time you spend in Junior High, the better the choice you will make.

I think the three years you spend in Junior High helps you to decide what ng to follow in years

Writing The News

- Pupils should examine news stories to see that the who, what, when, where, why and how of a story is covered.

- Action verbs can very functionally be taught through the writing of headlines. The Daily News is an excellent source of verbs. You may clip them from the newspaper and have students compose headlines around them.

Getting It Out

- Decide on the width of the columns. (Most standard mimeograph and rexograph paper will take two columns of 3 inches each, with margins of approximately 3/4 of an inch. Type your articles in columns of 3 inch widths. Then cut them apart to dummy the newspaper. Odd spaces may be filled with spot drawings or prepared fillers such as jokes, definitions of teen slang, off-beat definitions, etc. Proofread the dummy before sending it to be copied.

- Have pupils distribute each issue throughout the school by placing it in each administrator's and teacher's mailbox. Mail it to interested community groups. Also send copies to the Career Guidance Office at the Board.

MINIMUM ESSENTIAL SKILLS IN CAREER GUIDANCE LANGUAGE ARTS

LITERATURE

General

1. Becomes aware that literature is created by authors from many ethnic and racial groups
2. Becomes aware that literature depicts characters from various ethnic and racial groups

Short Story

1. Listens and comprehends as the teacher reads a simple short story
2. Recalls the main events of the story in proper sequence
3. Identifies the setting of the story
4. Identifies the main character and lesser characters
5. Distinguishes broad character traits, such as good, smart, shy, ambitious, in the story characters
6. Compares himself to the story's characters
7. Places himself within the story situation and compares his possible actions to those of the story characters
8. Recognizes the humor, sadness or irony in particular stories
9. Recognizes and responds to mystery and suspense
10. Recognizes and responds to conflict or struggle
11. Discusses moral and ethical problems raised in particular short stories
12. Rereads a passage from the story illustrating any of the above

Poetry

1. Listens and comprehends as the teacher reads a short, narrative poem (It may be necessary to read the poem twice.)
2. Retells the story of the poem, recalling sequence of incidents, characters and setting
3. Recognizes the contribution of rhyme and rhythm to poetic effect
4. Listens and comprehends as the teacher reads a simple lyrical poem
5. Reacts to the idea and the emotion in a simple lyrical poem
6. Points out the imagery (word pictures) in a simple lyrical poem
7. Memorizes several lines of poetry

WRITING

Penmanship

1. Legibly forms the alphabet in script, both capital and small letters
2. Prints legibly
3. Distinguishes between script and printing
4. Recognizes when script or printing are called for

Sentences

1. Fills in the missing words in given examples to make a complete sentence, e.g., My friend brought his __________ to school.
2. Recognizes in given examples the difference between the sentence and the sentence fragment
3. Adds words or phrases to given sentence fragments to make complete sentences
4. Makes up complete sentences orally when given nouns or verbs
5. Writes one complete idea in a simple declarative sentence
6. Recognizes and uses the interrogative sentence both in speech and writing
7. Modifies the subject noun or other nouns in the sentence by adding adjectives which express color, quality, size or shape

8. Modifies the predicate verb by adding adverbs which express time, place or degree of action

9. Writes a sentence with two subjects

10. Writes a sentence with two predicates

The Paragraph

1. Writes two or three simple sentences on one topic

2. Follows the order of a teacher-outlined paragraph

3. Writes a series of related sentences developing a given topic sentence

4. Writes a related series of sentences in proper sequence to form one paragraph

Letters

1. Practices writing the form of the friendly letter, including addressing the envelope

2. Practices writing the content of a simple, short friendly letter, using appropriate tone

3. Practices writing the form of the business letter

4. Practices writing content of a simple, short business letter, using appropriate tone

5. Practices the proper addressing of envelope

Imaginative Writing

1. Writes a simple anecdote or personal incident placing the thread of events in proper sequence

2. Contributes to the writing of a class story, play

3. Contributes to the writing of a class song, lyric or limerick

Evaluation

1. Learns to recognize the simple qualities of good writing: order, clearness

2. Learns to set up criteria to evaluate his own and fellow classmates' writing

3. Learns to rewrite his first draft, incorporating all corrections

Forms

1. Learns how to fill out essential forms such as:
   a) money order
   b) Social Security application
   c) job application
   d) working papers
   e) high school choice application
   f) income tax, refund form
   g) telegram

ORAL COMMUNICATION

In the Classroom

1. Stands tall but relaxed when answering in class

2. Reads, recites and answers in an audible voice

3. Reads, recites and answers at an appropriate rate

4. Answers fully, rather than in monosyllables

5. Addresses the whole class when answering

6. Refrains from interrupting other pupils

7. Listens with attention and responds when other pupils speak

8. Contributes to simple group discussions, panels and committees

9. Makes a short, teacher-organized speech

In the World

1. Greets peers and adults correctly
2. Introduces peers and adults correctly
3. Uses appropriately conventional expressions of courtesy, such as, please, thank you, etc.
4. Engages in simple social conversations
5. Practices good telephone form

On the Job

1. States essential biographical information (name, age, address,etc.) clearly
2. Listens carefully and retains directions accurately
3. Gives and receives oral messages accurately and clearly
4. Answers telephone calls courteously and with correct form
5. Makes telephone call courteously and with correct form

For Enjoyment

1. Reads a selection of prose or poetry clearly and with appropriate expression
2. Recites lines of poetry from memory clearly and with appropriate expression
3. Takes part in role playing, charades, creative dramatics
4. Takes part in simplified choral speaking of short poems
5. Tells a joke or humorous anecdote

Speech Production

1. Enunciates with care, avoids slurring
2. Recognizes his particular speech errors and takes care to correct them

Magazines

1. Examines magazines of general interest, such as Life, Reader's Digest, Boys' Life, Seventeen

2. Examines magazines of specialized interest, such as Sports Illustrated, Popular Mechanics, Hairdo, T.V. Guide, and Consumer Reports

3. Reads for enjoyment an article or part of an article in a variety of magazines

4. Learns the types of practical information available in such magazines as Consumer Reports, T.V. Guide, Sears catalogue

5. Learns a few basic steps (recognizing format, using the index) for gathering information from magazines such as T.V. Guide and Consumer Reports

Newspapers

1. Learns the types of information available in newspapers:

   a) Newsstories
   b) Feature columns
   c) Editorials, Letters to the editor
   d) Want ads
   e) Entertainment
      1. Radio and T.V. listings
      2. Movie listings
      3. Reviews
   f) Ads
   g) News pictures
   h) Women's page
   i) Sports section

2. Chooses and reads those parts of a newspaper which are important to him

3. Recognizes that the facts in a news story are arranged in order of importance

4. Learns how to read a news story: headline, lead paragraph, important details, minor details

5. Examines two differing editorial views on one current issue

6. Distinguishes between those features which contain fact (sports, news stories) from those which contain opinion (editorials, letters to the editor, columns)

7. Becomes aware of propaganda techniques in advertising

Television and Movies

1. Becomes aware of educationally worthwhile TV programs through listings and reviews
2. Becomes aware of quality films through class reports and newspaper reviews
3. Develops discrimination by following simple, basic standards for evaluation

USAGE

Writing

1. Punctuates the simple declarative sentence
2. Puntuates the interrogative sentence
3. Uses the comma in series
4. Uses the comma in address
5. Uses the period in abbreviations
6. Uses the apostrophe to show the possessive
7. Indents to show paragraphing
8. Capitalizes - initial words in sentences, proper nouns

Speaking

1. Avoids use of double subjects - "My friend he . . . . ."
2. Uses the correct form of the verb "to be" : "he was" for "he were" "I am" for "I be"
3. Uses the correct verb form with singular and plural subjects

REFERENCE TOOLS

The Dictionary

1. Knows the correct order of the alphabet
2. Uses guide words
3. Knows the information available: spelling, meaning, pronunciation
4. Knows the markings for long and short vowels

The Encyclopedia

1. Learns how information is arranged in an encyclopedia
2. Practices locating particular information in the encyclopedia

The Library

1. Understands that in libraries books are arranged by subject
2. Recognizes the basic division of books into fiction and non-fiction
3. Is able to locate broad categories of particular interest , such as, science, hobbies
4. Learns to find a particular book through the card catalog

ESSENTIAL SPELLING

It cannot be too strongly emphasized that, though the list is presented as an entity, it should not be taught so. All the following words should be taught in context through planned activities connected with the various units.

a) Month - months

January	Jan.
February	Feb.
March	Mar.
April	Apr.
May	May
June	
July	
August	Aug.
September	Sept.
October	Oct.
November	Nov.
December	Dec.

b) School

principal
assistant principal
grade
class
Career Guidance
language arts
social studies
auditorium
teacher
promote

fail
pass
shop
woodworking
electrical
sewing
home economics
reading
guidance
gym

the proper names of the principal, the guidance counselor,and the subject teachers

c) Letters

Dear
Mrs.
Miss
Mrs.
Sincerely
Yours truly
absent
son
daughter

d) Neighborhood

street
avenue
boulevard
place
square
parkway
highway - if present in the neighborhood
turnpike- if present in the neighborhood
expressway-if present in the neighborhood

1. Names of streets and avenues in the students' addresses:
   Amsterdam Ave. Southern Blvd.
   Rockaway Ave. Northern Blvd.
   Fort Hamilton Parkway
2. Major streets and avenues in the city most likely to be encountered in job hunting or in the writing of business letters:
   Lexington Ave. Madison Ave.
   Broadway Park Ave. Union Sq.
   Fulton St. Times Sq. First,
   Second, Third, Sixth, Seventh,
   Eighth, Ninth Avenues

e) The Future

1. high school
2. the proper names of high schools to which CG students may apply
3. the names of any positions to which CG students may aspire:
   a) policeman
   b) auto mechanic, etc.

f) The Job

Both parents' names in full
the full name of the guardian (if applicable)
the mother's maiden name
place of birth
place of birth of mother
place of birth of father